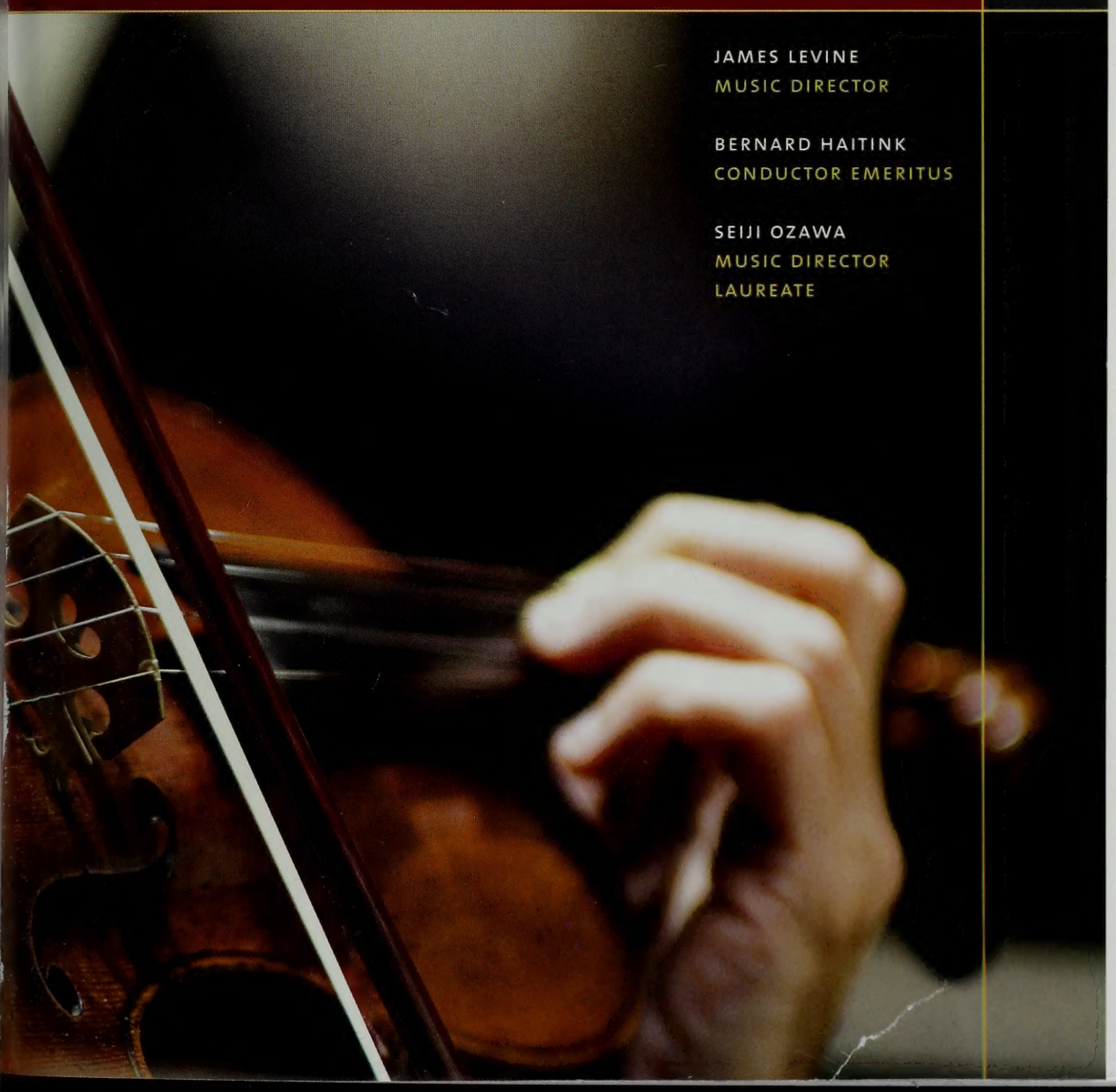


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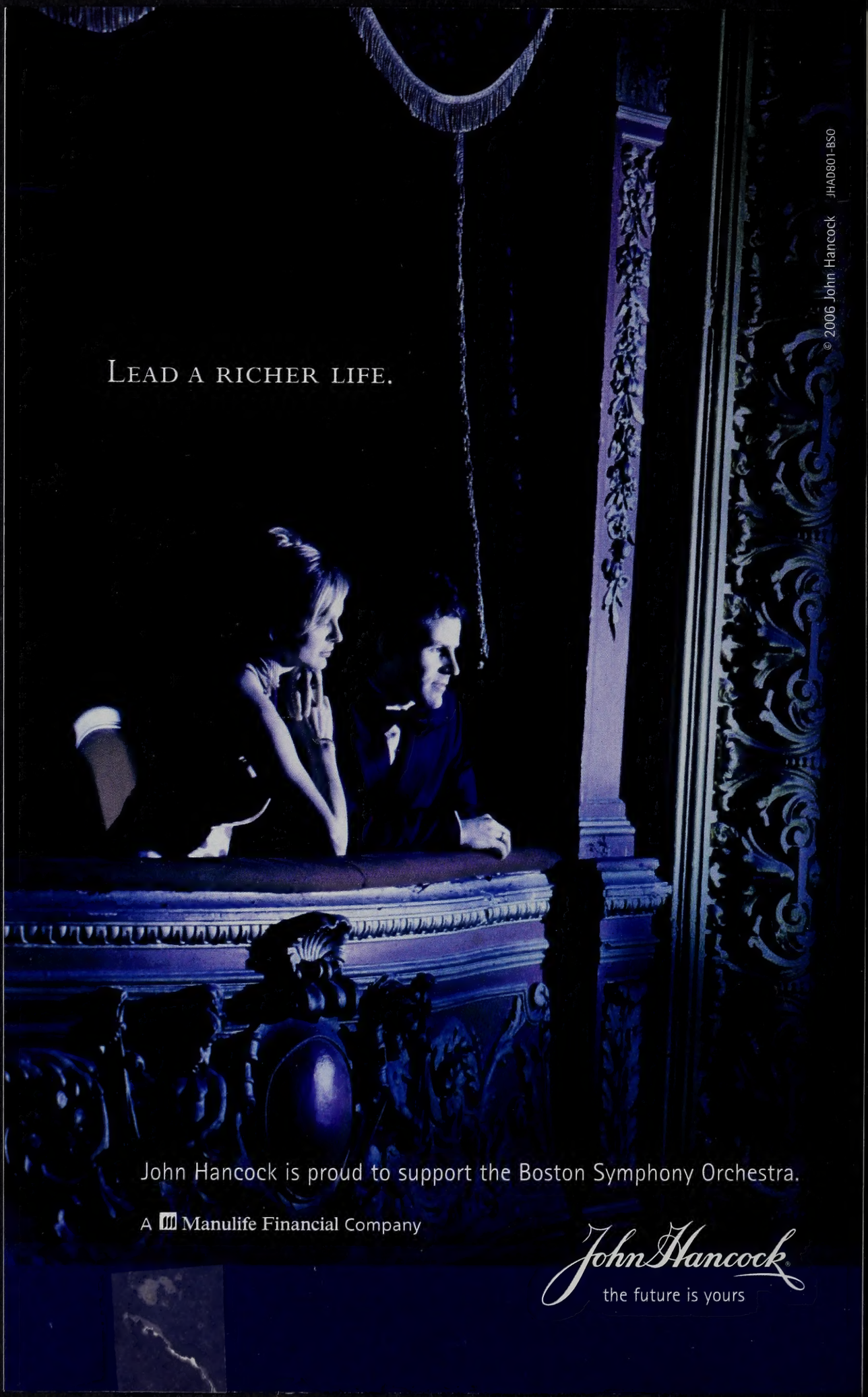
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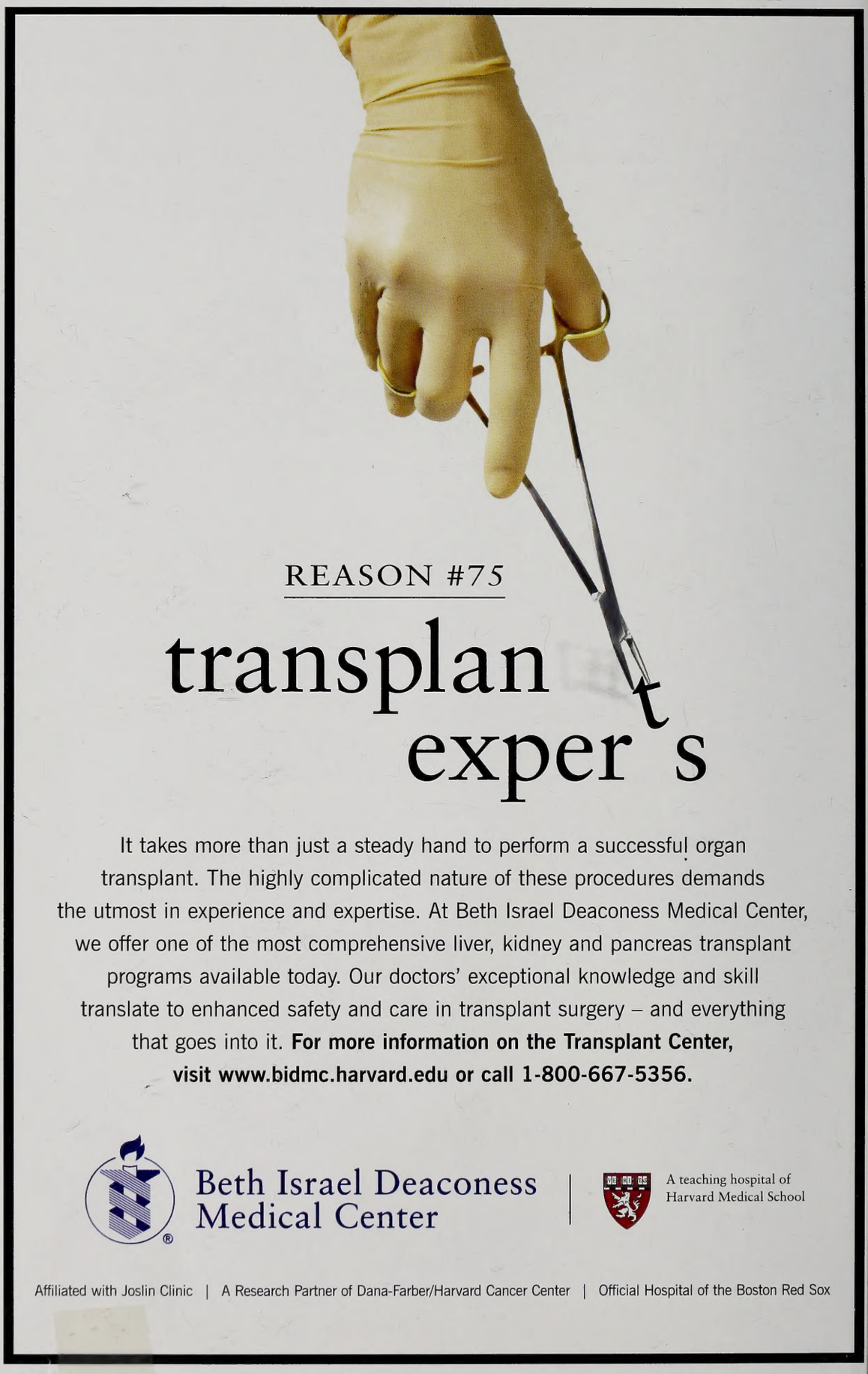
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This week's Pre-Concert Talks are given by Michael Steinberg, former BSO Director of Publications, and then annotator for the San Francisco Symphony and New York Philharmonic.

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BSO

"The Soldier's Tale" at BSO Family Concerts This Saturday, January 27, at 10 a.m. and 12 noon in Symphony Hall

Join the Boston Symphony Chamber Players for a fully-staged production of Stravinsky's *The Soldier's Tale*, directed by Susan Fenichell (who also adapted C.F. Ramuz's libretto) and conducted by Jens Georg Bachmann. Actors and a dancer from Hopeful Monsters, a collaborative performance group based in New York, will bring the story to life, with sets, lighting, and costumes created especially for these performances, which adhere to the original vision of the work, meant to be "read, played, and danced."

Don't miss this special family event at Symphony Hall on Saturday, January 27. Performances are at 10 a.m. and noon. Family Concerts are designed for children aged five and up and their families. Tickets are $18 and can be purchased at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200.

A New CD from BSO Classics: The Boston Symphony Chamber Players Perform Mozart Chamber Music for Winds and Strings

A new compact disc on the BSO's own label, BSO Classics, features the Boston Symphony Chamber Players in music of Mozart for winds and strings—the Clarinet Quintet in A, K.581, with BSO principal clarinetist William R. Hudgins; the Horn Quintet in E-flat, K.407, with BSO principal horn James Sommerville; the Oboe Quartet in F, K.370, with BSO principal oboe John Ferrillo; and the Flute Quartet in A, K.298, with BSO principal flute Elizabeth Rowe. The string players are BSO principals Malcolm Lowe, Haldan Martinson, Steven Ansell, and Edwin Barker, joined by BSO assistant principal viola Cathy Basrak. The disc sells for $16.99 and is available at the Symphony Shop, on the BSO's website (www.bso.org), or by calling SymphonyCharge at 1-888-266-1200.

Own a Piece of BSO History

Over the summer of 2006, a new floor was installed on Symphony Hall's historic stage. Now the Boston Symphony Orchestra is pleased to offer distinctive ballpoint pens crafted from the original hard maple floorboards installed more than a century ago. Sold exclusively at the Symphony Shop, these limited edition, hand-turned and -polished pens would make a perfect gift for the music lover or history buff. The pen is available in two versions—the larger "Americana" for $49.95 and the smaller "Classic" for $34.95. The Symphony Shop, located in the Cohen Wing, is open Tuesday through Friday from 11 a.m. to 4 p.m.; Saturday from noon to 6 p.m.; and from one hour before each concert through intermission.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, 1:45 p.m. prior to the Sunday-afternoon *Fidelio* performance on March 25, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, former *Boston Globe* critic and BSO program annotator Michael Steinberg discusses Vaughan Williams and Beethoven. In the weeks ahead,



Ronald Thomas, Artistic Director Alan Mann, Executive Director

UPCOMING CONCERTS

In Time of War, In Time of Love

Fri. Jan. 5, 7:30 p.m. NEC's Jordan Hall
Sun. Jan. 7, 7:30 p.m. Sanders Theatre, Cambridge

Debussy	En blanc et noir for Two Pianos
George Crumb	Black Angels for Electric String Quartet
Brahms	Neue Liebeslieder-Walzer, Op. 65

Fri. Feb. 2, 7:30 p.m. NEC's Jordan Hall
Sat. Feb. 3, 7:30 p.m. Sorenson Center, Babson College
Sun. Jan. 7, 7:30 p.m. Sanders Theatre, Cambridge

Elliott Carter	Cello Sonata (1948)
Bartók	Contrasts
Mendelssohn	Piano Trio in D minor, Op. 49

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BSO Director of Program Publications Marc Mandel discusses Beethoven and Schoenberg (January 31-February 3) and Berlioz's *Damnation of Faust* (Feb. 8-10), and BSO Publications Associate Robert Kirzinger discusses Haydn, Wuorinen, and Brahms (February 15-17) and Debussy, Saariaho, and Sibelius (Feb. 21-27).

Book Signings with Michael Steinberg This Week at the Symphony Shop

In conjunction with his Pre-Concert Talks this week, Michael Steinberg—for many years music critic of the Boston Globe, and then program annotator for the BSO, San Francisco Symphony, and New York Philharmonic—will sign copies of his latest book, a collection of essays entitled *For the Love of Music–Invitations to Listening*, at the Symphony Shop. Mr. Steinberg will be on hand to sign books in the period between his talks and the start of the concert this Thursday, Friday, and Saturday night, and also during the intermissions of those concerts.

BSO Members in Concert

Founded by BSO percussionist Frank Epstein, Collage New Music continues its 2006-07 season on Monday, January 29, at 7:30 p.m. at the Longy School of Music. The program includes Julian Anderson's *Towards Poetry*, Martin Brody's *Millennium Sightings* featuring mezzo-soprano Janice Felty, the world premiere of John Heiss's *Arguments & Meditations*, and Olly Wilson's *A City Called Heaven*. Tickets are $20 (discounted for seniors, free for students) and available at the door or by calling (617) 325-5200. For more information, visit www.collagenewmusic.org.

BSO members Elizabeth Ostling, flute, Tom Martin, clarinet, and Richard Ranti, bassoon, participate in an "Inside Out" concert

Individual tickets are on sale for all concerts in the BSO's 2006-2007 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 63 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.



Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.



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on Sunday, February 1, at 1 p.m. at Arlington Street Church, 351 Boylston Street, Boston. The program includes Bach's *Little Fugue* in G minor, Ravel's *Le Tombeau de Couperin*, and Paquito D'Rivera's *Tropical Airs*. Admission is free. For more information, call (617) 424-6625.

Ronald Knudsen leads the New Philharmonia Orchestra in its second 2006-07 "Family Discovery" concert on Saturday, February 10, at 2 p.m. at Babson College in Wellesley. The program, entitled "Tales of Trolls," includes music from Grieg's *Peer Gynt* with narrator Jay O'Callahan. Tickets are $14 (discounts for seniors, students, and families). For more information, or to order tickets, call (617) 527-9717 or visit www.newphil.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble continues its 2006-07 season with Shostakovich's String Quartet No 8 in C minor, Opus 110; Dvořák's String Quintet in G, Opus 77, and a "mystery piece" on Friday, February 23, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, February 25, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO members Tatiana Dimitriades and Valeria Vilker Kuchment, violins; Edward Gazouleas, viola; and Edwin Barker, double bass. Tickets are $24, with discounts for seniors and students. For more information, visit www.bostonartistsensemble.org or call (617) 964-6553.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

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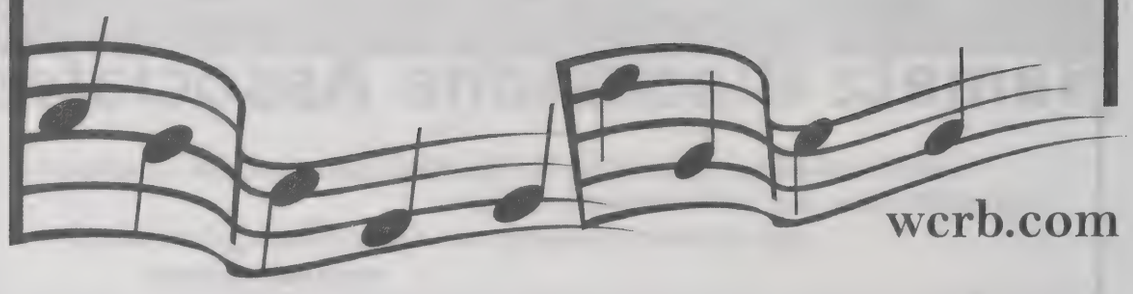
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A Brief History of the Boston Symphony Orchestra

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



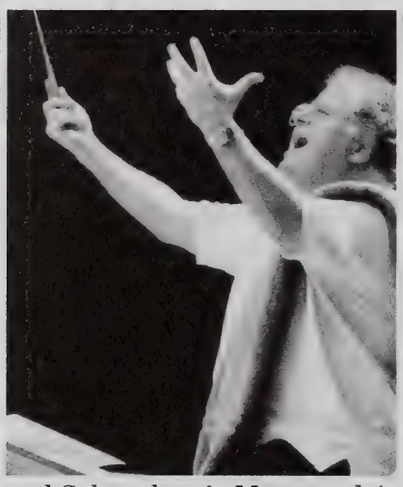
Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

JAMES LEVINE

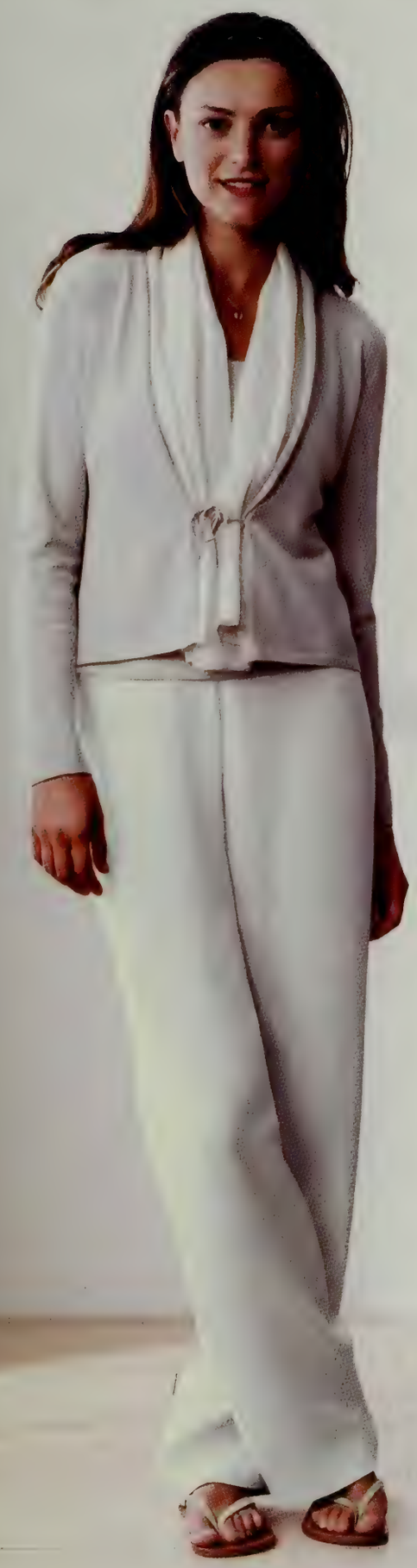

Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915*, Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra, and Dvořák's *New World* Symphony; the conclusion of the two-season Beethoven/Schoenberg project (this year including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*); Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Brahms, Harbison, Haydn, Mozart, Ravel, and Schumann. Highlights of Maestro Levine's 2006 Tanglewood season included Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Also at Tanglewood he continued his work with the TMC's Conducting and Vocal Fellows, in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine leads new Met productions of Puccini's *Madama Butterfly* (including a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*, and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cin-

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cinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, and a 2006 *Opera News* Award.



Michael J. Lutch



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126th Season, 2006-2007

Thursday, January 25, at 8
Friday, January 26, at 8
Saturday, January 27 at 8

SIR COLIN DAVIS conducting

VAUGHAN WILLIAMS — Symphony No. 6 in E minor

- Allegro
- Moderato
- Scherzo: Allegro vivace
- Epilogue: Moderato

INTERMISSION

BEETHOVEN — Symphony No. 6 in F, Opus 68, *Pastoral*

- Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
- Scene at the brook. Andante molto mosso
- Cheerful gathering of the country folk. Allegro –
- Thunderstorm. Allegro –
- Shepherd's song. Happy, grateful feelings after the storm. Allegretto

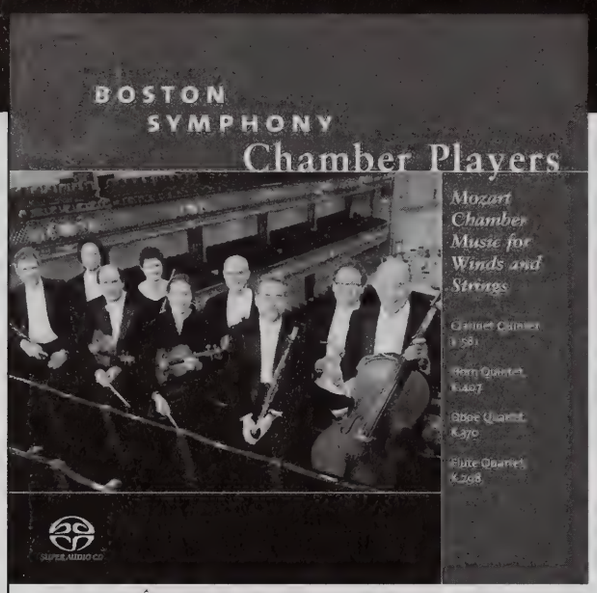
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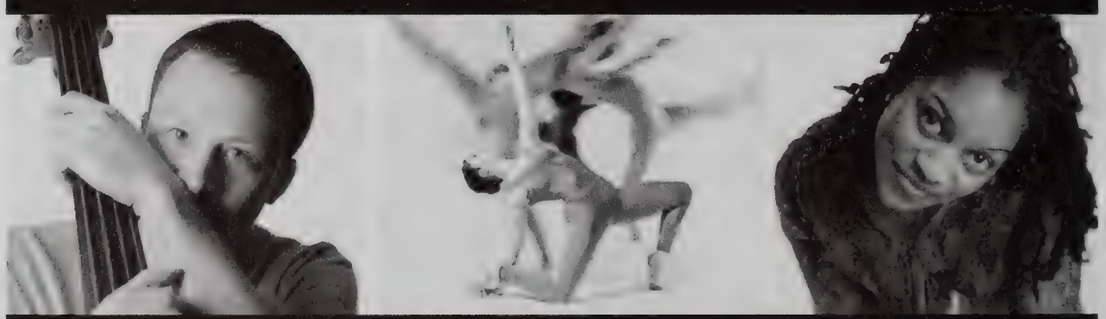
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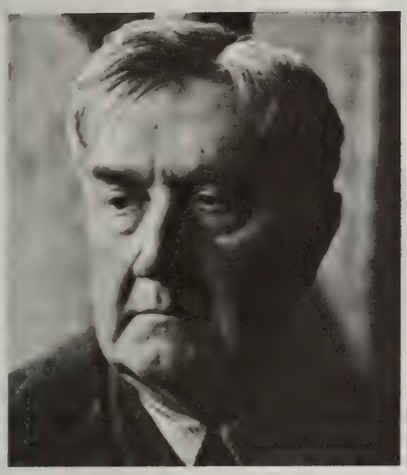
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Ralph Vaughan Williams
Symphony No. 6 in E minor



Ralph Vaughan Williams was born in Down Ampney, Gloucestershire, England, on October 12, 1872, and died in London on August 26, 1958. He began his Sixth Symphony in 1944, finished it in 1947, and it was first performed on April 21, 1948, in the Royal Albert Hall, London, by the BBC Symphony Orchestra conducted by Sir Adrian Boult. Serge Koussevitzky led the Boston Symphony Orchestra in the first American performance on August 7, 1948, at Tanglewood, repeating the work in Boston, Pittsburgh, and Chicago in October/November/December 1948 and in Cambridge, Hartford, New Haven, and New York in March 1949. Until now, the only BSO performances after that were given by Sir John Barbirolli in October/November 1964 and by Sir Colin Davis in December 1982. The score calls for three flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, tenor saxophone, two bassoons, contrabassoon, four horns, three trumpets (fourth trumpet ad lib.), three trombones, tuba, timpani, side drum, bass drum, triangle, cymbals, xylophone, harp (doubled if possible), and strings.

Trained at the Royal College of Music, London, Ralph Vaughan Williams pursued the career that was expected of a composer in late Victorian England, with a heavy emphasis on choral music, a proper devotion to symphonic writing, and a healthy disdain for opera. As the years went by, he came to regard opera, or at least the stage, with a much more open mind, and his love of folk song injected a fresh stream of ideas into his work. But his main creative outlets would remain choral music and symphonies throughout



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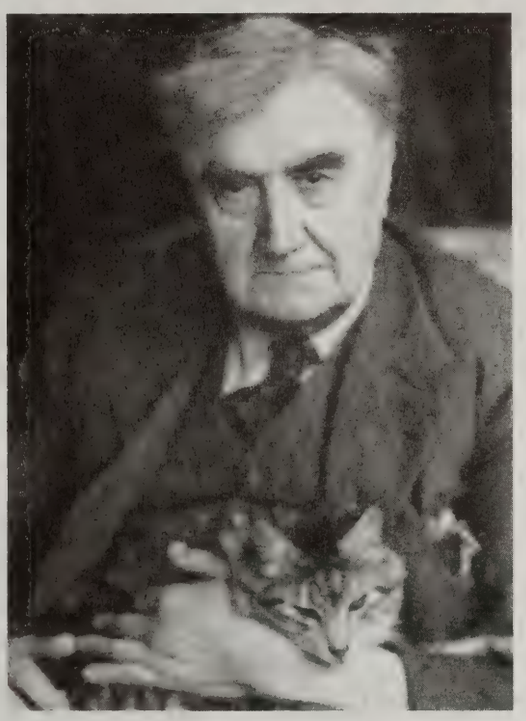
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his long life. Indeed his first symphony, the *Sea Symphony*, completed in 1909, was a large-scale choral setting of Walt Whitman's poetry. Vaughan Williams liked literary and pictorial allusions of various kinds, without ever giving too much away. The Second Symphony was about London, based on H.G. Wells; the Third Symphony was the *Pastoral*, completed in 1921. The Fourth, unnamed, was a ferociously dissonant and uncomfortable work in F minor, which was regarded, in 1934, as a sign of Vaughan Williams's incorrigible bad manners; the Fifth, of 1943, is a meditation on pastoral and religious themes with a profound sense of peace and transcendence. Many regarded that symphony as a swansong, the work of a seventy-year-old master making his peace with his maker and saying farewell to a troubled world.



Ralph Vaughan Williams ca. 1942, with Foxy, one of his favorite cats

Few could have guessed that five years later, in April 1948, his Sixth Symphony would spring forth with such a powerful impact, exceeding even the sense of shock that had greeted the alarming Fourth Symphony. Some (though never the composer himself) saw the symphony as a commentary on the tumultuous decade in which it was composed; everyone was stirred by its forceful energy, its sense of menace, and the desolation of the final pages. It was immediately successful, being given more than a hundred performances worldwide within two years. Now in his early seventies, Vaughan Williams was drawing on new sources of energy and imagination, still teasing his audiences into guessing at hidden programs he would never reveal. His own program note for the symphony is a dry account of movements, tempos, and themes, with an occasional chuckle of amusement at his own ingenuity: not a word about war or conflict or fate or death. He had to write a letter to the *Times* to protest when a review of a concert described it as his "War Symphony." Some critics wanted to believe that the bleak final movement was supposed to evoke a world devastated by nuclear conflict. "It never seems to occur to people," he wrote to a friend, "that a man might just want to write a piece of music." Toward the end of his life he let slip a trace of a hint as to the significance of the last movement when he confided to his biographer Michael Kennedy that he had in mind Prospero's words from *The Tempest*:

> We are such stuff
> As dreams are made on; and our little life
> Is rounded with a dream.

In his Third Symphony Vaughan Williams had introduced snatches of military bugle calls as he remembered them from his experiences in World War I. The much more threatening presence of trumpets and snare drum in the second movement of the Sixth is a reminder of all battlefields and all wars, not just the one from which his beloved England had just emerged triumphant but devastated. It was also a tribute to a similar evocation of war at the opening of his friend Gustav Holst's *Planets*. The fading ending of *Neptune* in that work lies behind Vaughan Williams's similar—but much more pessimistic—close to the Sixth Symphony.

The first movement opens in unmistakable conflict with its violent clash of adjacent

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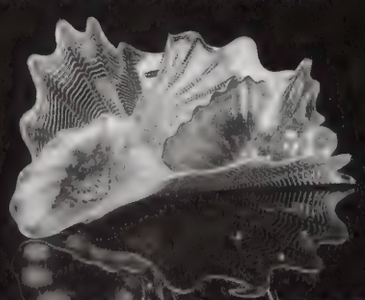
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minor keys: F minor hammered out in the opening three notes, then E minor thrust in beneath it, like a dagger to the stomach. These warring neighbors make appearances throughout the movement in different disguises. But lest anyone should think the symphony offers no glimmer of joy, no light in a darkened world, the work's lighter moments should not be overlooked. A galumphing rhythm has its humorous side, since it never quite fits the neat tune (on three trumpets) that introduces a new section in which the tenor saxophone is prominent. A third tune, in the first violins, offers calm, even serenity. The skill with which the composer packages these diverse elements into a strong symphonic argument is admirable.

As Vaughan Williams wrote in his own note: "Each of the first three movements has its tail attached to the head of its neighbour." The four movements run on without breaks, even though the change of pace and mood is clear in each case. Overwhelming in the second movement is the rat-tat-tat rhythm heard at the very beginning and eventually mowing down everything in its path. Contrasting ideas include a swaying alternation of F minor and E minor chords, and a modal melody first played by all the strings in unison.

An isolated English horn leads into the scherzo, which is diabolical rather than jocular, full of angular intervals and strident orchestration. Parts of it bring to mind the more feverish moments of Shostakovich's contemporaneous Tenth Symphony, also, as it happens, in E minor. Vaughan Williams described the movement as fugal, although that term would be more appropriate for the extraordinary Epilogue that emerges directly from the close of the scherzo. No symphony had ever ended with such a denial of the conventions of symphonic closure. There is no triumph and no retrospective summing up. The dynamic level is pianissimo throughout, the tempo slow, the orchestration highly restrained, the emotional map blank. Yet there is tension in this music, which is highly crafted with every note in its place. At the end, as the composer put it, "the strings cannot make up their minds whether to finish in E flat major or E minor. They finally decide on E minor, which is, after all, the home key." Such detachment cannot diminish the devastating nihilism of so bleak a close, matched only by Shostakovich in his late quartets. Vaughan Williams was visionary rather than devout, but also, as all who knew him bore witness, an active, down-to-earth, practical musician to the end of his days, never prone to agony or despair. Perhaps the Sixth Symphony tells us otherwise, or perhaps he was thinking of his little life as "rounded with a dream," the agreeable nothingness of an unbeliever's heaven.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra. A frequent guest annotator for the BSO, he taught at Oxford and Cambridge universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.

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Ludwig van Beethoven
Symphony No. 6 in F, Opus 68, *Pastoral*



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 27, 1827. He composed the bulk of this symphony during the fall of 1807 and early part of 1808 (a few sketches go back as far as 1803); he had sold the symphony to the publisher Breitkopf & Härtel by September 1808. The Sixth Symphony was first performed in a concert consisting of new compositions by Beethoven—it included the premieres of the Fifth and Sixth symphonies, the Fourth Piano Concerto, the Choral Fantasy, and several movements from the Mass in C—on December 22, 1808, at the Theater an der Wien in Vienna. The first American performance took place in Philadelphia on November 26, 1829, at a concert of the Musical Fund Society, Charles Hupfeld conducting. Henry Schmidt led the first Boston performance, given by the Academy of Music at the Odeon on January 15, 1842. Forty years later the Boston Symphony Orchestra played the Pastoral *Symphony under Georg Henschel in its inaugural season, on January 6 and 7, 1882. Since then the BSO has performed it under the baton of Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Charles Munch, Lorin Maazel, Erich Leinsdorf, Joseph Krips, William Steinberg, Leonard Bernstein, Ferdinand Leitner, Klaus Tennstedt, Seiji Ozawa, Michael Tilson Thomas, Klaus Tennstedt, Bernard Haitink, Kurt Sanderling, Sir Simon Rattle, Hugh Wolff (the most recent Tanglewood performance, on July 27, 2001), and Rafael Frühbeck de Burgos (the most recent subscription performances, in October 2002). The symphony is scored for two flutes and piccolo, two each of oboes, clarinets, bassoons, horns, trumpets, and trombones, plus timpani and strings.*

It is common that the circumstances of a work's creation and the work itself take shape in antipathetic ways. So it was with Beethoven's Sixth Symphony, titled *Pastoral*. This work of placid and artless charm, mesmerizing as a midsummer day, involved the composer in as much labor and uncertainty as anything else he wrote. Its very conception led him on a protracted battle with himself. As is so often the case with artists, in the *Pastoral*, simple didn't come easy.

Beethoven began the project determined to create a piece on the theme of a visit to the country, decked out with dancing peasants, babbling brook, and raging thunderstorm. At the same time, Beethoven rather deplored illustrative music, as did most cognoscenti of the time. The age saw many popular works depicting battles, shepherds, birds, baying hounds, and so on, and sophisticated listeners found them on the whole tacky. Even the descriptive moments in Haydn's much-loved oratorios *The Creation* and *The Seasons* (including birds flying and singing, crickets chirping, a brook, a storm) attracted a good deal of critical disdain, in which Beethoven joined: said a pupil, "He frequently laughed at musical paintings and scolded trivialities of this sort. Haydn's 'Creation' and 'The Seasons' were frequently ridiculed." Haydn himself dismissed some of his own tone-painting as "Frenchified trash."

So why did Beethoven take up such a work fraught with potential for cliché and triviality, and why did he place the piece among his symphonies, which were the crown of his works? After all, he wrote plenty of potboilers including the gloriously trashy *Battle Symphony*. But he did not place such things among his real symphonies and did not give them the months of labor the *Pastoral* cost him—130 surviving pages of sketches, the most extensive that survive for any of his instrumental works.

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As usual, Beethoven did not explain his motivation, but some of it seems clear enough. His feeling for nature was one of the abiding passions of his life. "No one can love the country as much as I do," he wrote. "For surely woods, trees, and rocks produce the echo which man desires to hear." He means an echo of all creation, a yearning for the divine. Walking, especially in the country, was an essential element of his creative process. Always when on the move he carried a sketchbook in which to jot down ideas. One of those ideas, from around summer 1803, was a babbling figure marked "Murmur of the brook." First the figure is in treble clef, then in bass, with the note, "The bigger the brook, the deeper the tone." Probably it was written on the spot, attempting to turn the sound of the brook directly into music. It is generally surmised that this sketch from 1803 was the first idea in the direction of the *Pastoral* Symphony that took shape five years later. Surely the symphony was written as his testament to nature as a prime inspiration of his spirit and his art, and to spread that faith wider in the world.

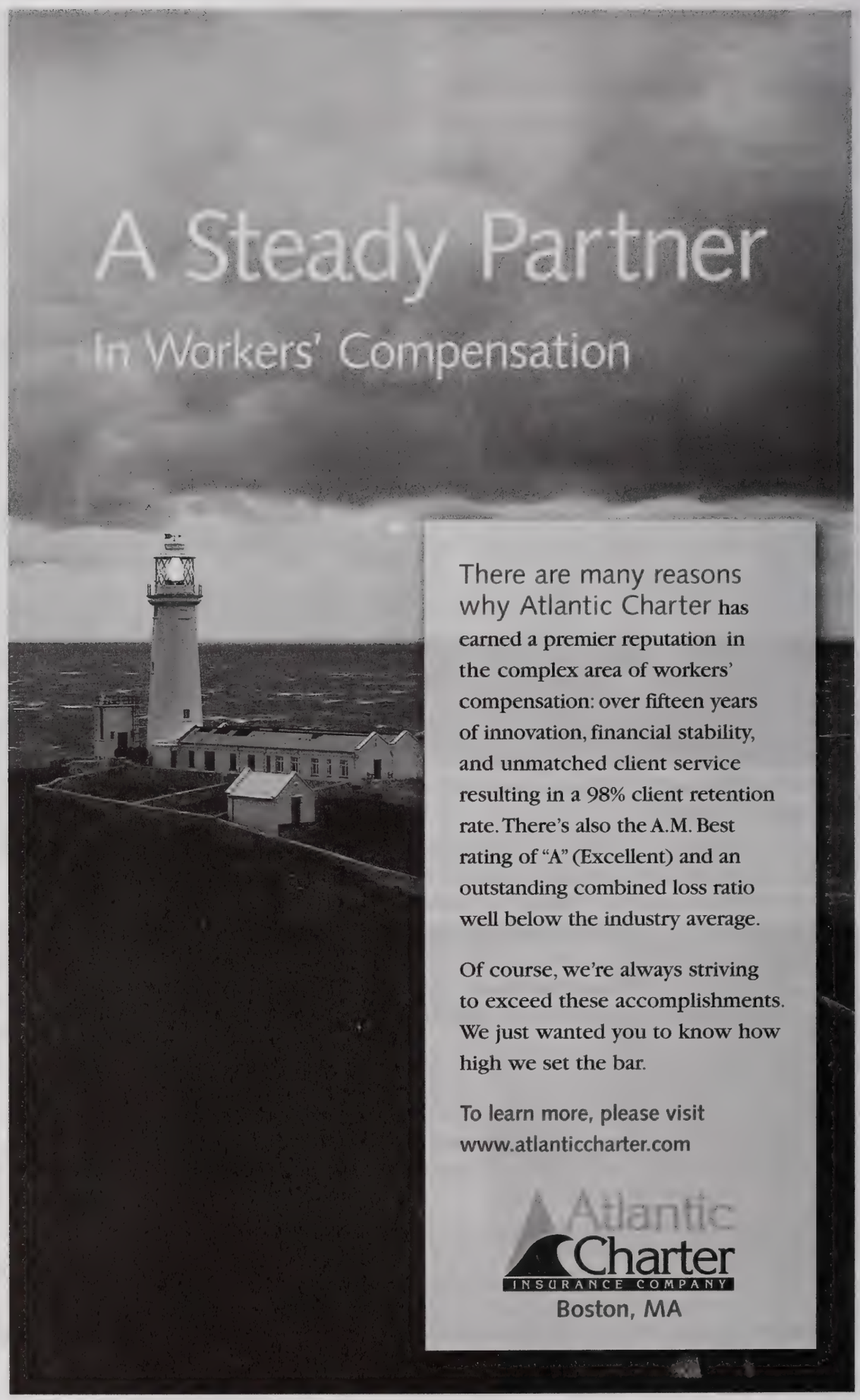


An 1854 lithograph of Beethoven composing the "Pastoral" Symphony

That is motivation enough, but there was more. Ironically, some of the impetus surely had to do with Haydn, *The Seasons,* and *The Creation.* For all the carping those oratorios received from Beethoven, Haydn, and others, they were a virtual cult in Vienna in those years, the peerless musical works about nature. It appears that Beethoven wanted to challenge the primacy of Haydn's oratorios, but chose to take on his old teacher on the turf Beethoven had made particularly his own: the symphony. Nature in the *Pastoral* would be his answer to nature in Haydn. Preferably, an answer without Frenchified trash.

A final motivation figures in. With Beethoven the expressive and the technical always worked together, and in the *Pastoral* the technical challenge was daunting. When he came to the piece Beethoven had created a bold new scale of drama in the forms and genres he inherited from Haydn and Mozart. He filled sonata form and the other models with unprecedented intensity, individuality, contrast, even violence—as in the raging Fifth Symphony, written alongside the *Pastoral* and premiered on the same legendary 1808 concert. The game of the *Pastoral* is to turn the familiar forms in the opposite direction: an anti-violent, anti-contrast, anti-dramatic work. Is there any other symphony in which the first-movement sonata-form development section creates no tension whatever, but simply spins out calmly and beautifully, without surprises, without a minor key, virtually without a minor chord?

Of course, into this halcyon tableau enters one great interruption, exception, bombshell: the fourth-movement "Storm," which is made of the most tumultuous harmonies and gestures available in Beethoven's language. The prime challenges of this symphony were to create long stretches of expressively and gesturally static music without becoming boring, and to join that seamlessly to an episode of hair-raising violence. This is a supremely difficult feat—therefore one to get Beethoven's creative juices flowing.


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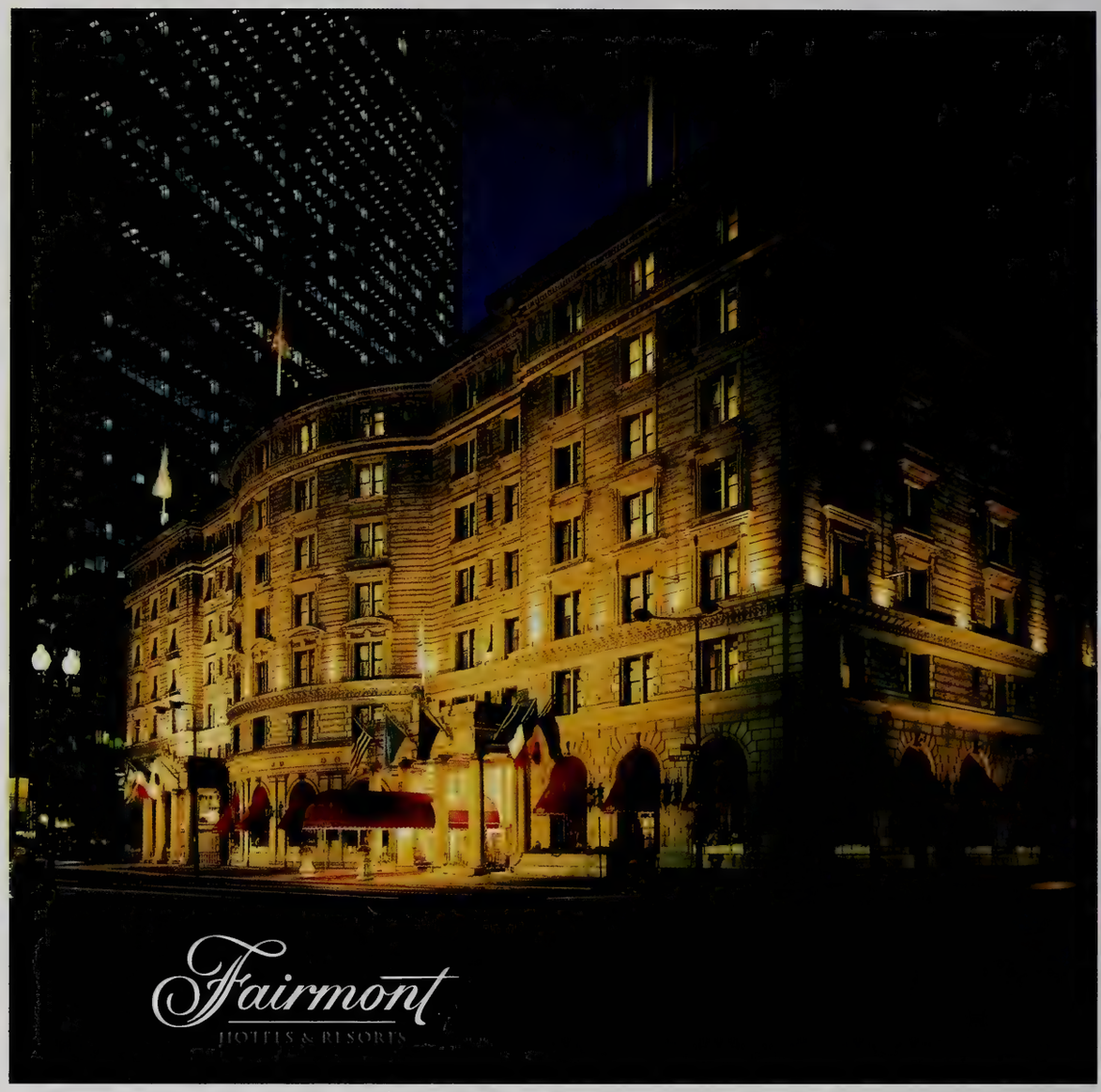
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Beyond the shaping of the music, in which subtleties of timing and gesture are all, Beethoven waged an interior battle over the matter of tone-painting. In the sketches as he noted ideas toward titles for the movements, he repeatedly cautioned himself: "One leaves it to the listener to discover the situation.... Also without descriptions the whole will be perceived more as feeling than tone painting.... Who treasures any idea of country life can discover for himself what the author intends.... All tone painting in instrumental music loses its quality if it's pushed too far." To the contrary, the musical sketches have delightfully specific annotations: "Thunder bass." "Lightning." "Rather idyllic." And of course the second movement ends with literal-as-possible birdcalls, where he pushes tone painting about as far as it goes.

First movement: "Awakening of happy feelings on arrival in the country." This work so fraught with the risk of cliché starts off with a little lilting tune and establishes itself as unmistakably pastoral, yet utterly new. We immediately hear Beethoven's main method: wisps of tune turn over and over, the opening themelet unchanging for ten bars in a row on the first page. A later age, rediscovering the hypnotic effect of repetition, would call this kind of music Minimalism. We are placed into a sunny, lazy morning in the country. Themes spin out effortlessly, however much effort they cost the composer, and the mood never departs from good cheer or the music from its simple ideas. No shadows, no griefs: bliss.

Second movement: "Scene by the Brook." Afternoon. Where the first movement lilts, this one murmurs and flows. Again, no tension despite the presence of usually tension-filled sonata form. At the end, Beethoven labels the birdcalls in the score so everybody will know which is nightingale, quail, and cuckoo.

"Merry Gathering of Peasants." Say, late afternoon after the day's work. This is meanwhile the third-movement scherzo one expects in a symphony, with the expected gestures and formal layout. But it is an interrupted form, because this movement has the





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job of preparing the storm. It begins cheerfully as ever, and its second theme introduces a parody of a village wind band with soloists who can't find the beat and a bassoonist who tries to get them back on it. The expected "Trio" section of this scherzo is a driving, stamping two-beat peasant dance—and the necessary transition, because even if it's in a major key this dance is more intense than anything we've heard. On the verge, one might say, of stormy.

The opening of the scherzo returns in due order, but this time it is cut short by a sudden, distant tremolo: "thunder bass." There is a moment of emptiness, a smattering of rain, and then with a crash the storm is on us. This is wild music for its day, not just minor-key but dissonant, roaring, harmonically ambiguous. One can note the specifics of thunder and lightning or just let it wash over, which it does briskly.

Then the fifth movement, though not really because the "Storm" serves as an extended introduction to the finale (and/or a second scherzo). Thus Beethoven here as in his other symphonies does not essentially violate the traditional four-movement pattern. The title is "Joyful and Grateful Feelings After the Storm," and it unfolds as rondo-ish variations—something of a hybrid form, in any case less dramatic and tension-filled than Beethoven's sonata-form finales. Earlier sketches for the title show that the gratefulness is to God, and so this is a partly hymnlike, partly folk-like song of thanks, most of it based on the gentle horn call of the opening. We are back in the halcyon, in the evening after the storm; it is a happy ending with a new spiritual earnestness illuminating the gently wandering course of the music.

In the end, Beethoven had his pictures and transcended them too. The operative ideas remain the cautions in the sketchbook: "More feeling than tone painting," and elsewhere, "Arrival in the country. Effect on the soul." For all its lovely tableaus, the *Pastoral* is more interior monologue than illustration, a play of placid light and shade and storm across the souls of composer and listener.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Johannes Brahms: A Biography*, *Charles Ives: A Life With Music*, and *The Vintage Guide to Classical Music*. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at Tufts University and is currently working on a biography of Beethoven for Houghton Mifflin.

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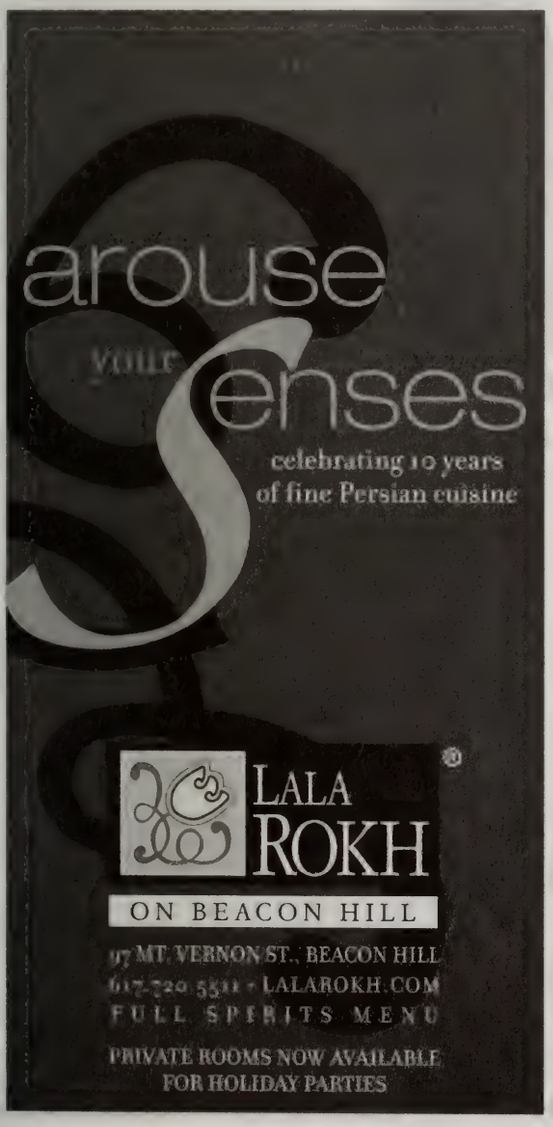
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Though both are out of print, Michael Kennedy's *The Works of Ralph Vaughan Williams* (Oxford) and *R.V.W.: A Biography of Ralph Vaughan Williams* (also Oxford), by Ursula Vaughan Williams, the composer's widow, remain crucial sources. James Day's 1961 *Vaughan Williams* in the Master Musicians series has been republished (Oxford University paperback). Relatively recent additions to the literature include Jerrold Northrop Moore's *Vaughan Williams: A Life in Photographs* (Clarendon Press) and Paul Holmes's *Vaughan Williams: His Life and Times* (Omnibus Press paperback). Hugh Ottaway's article on Vaughan Williams from the 1980 New Grove Dictionary was reprinted in *The New Grove Twentieth Century English Masters* along with those on Britten, Delius, Elgar, Holst, Tippett, and Walton (Norton paperback). The article in the revised Grove (2001) is by Ottaway and Alain Frogley. *Ralph Vaughan Williams: A Pictorial Biography* by John Lunn and Ursula Vaughan Williams, published in 1971, is worth seeking (Oxford). The composer's own *National Music and Other Essays* provides a vivid self-portrait (Oxford).

Recordings of the Symphony No. 6 include two by Sir Adrian Boult, with the London Philharmonic (Philips) and the New Philharmonia Orchestra (EMI). Noteworthy recordings of more recent vintage include Bernard Haitink's with the London Philharmonic



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(EMI), André Previn's with the London Symphony Orchestra (RCA), and Vernon Handley's with the Royal Liverpool Philharmonic (Classics for Pleasure). In addition, the twelve-disc BSO box "Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000" includes a seven-minute track of Serge Koussevitzky rehearsing the BSO in the Vaughan Williams Sixth at Symphony Hall in March 1949 (available at the Symphony Shop).

Edmund Morris's recent *Beethoven: The Universal Composer* is a thoughtful and first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies of the composer are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback) and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also well worth investigating is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers a comprehensive, thoroughly informed approach geared to the general reader (Norton, newly reprinted in paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). A much older but still crucial biography, dating from the nineteenth century, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the

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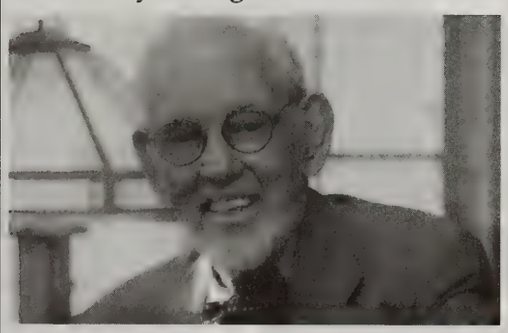
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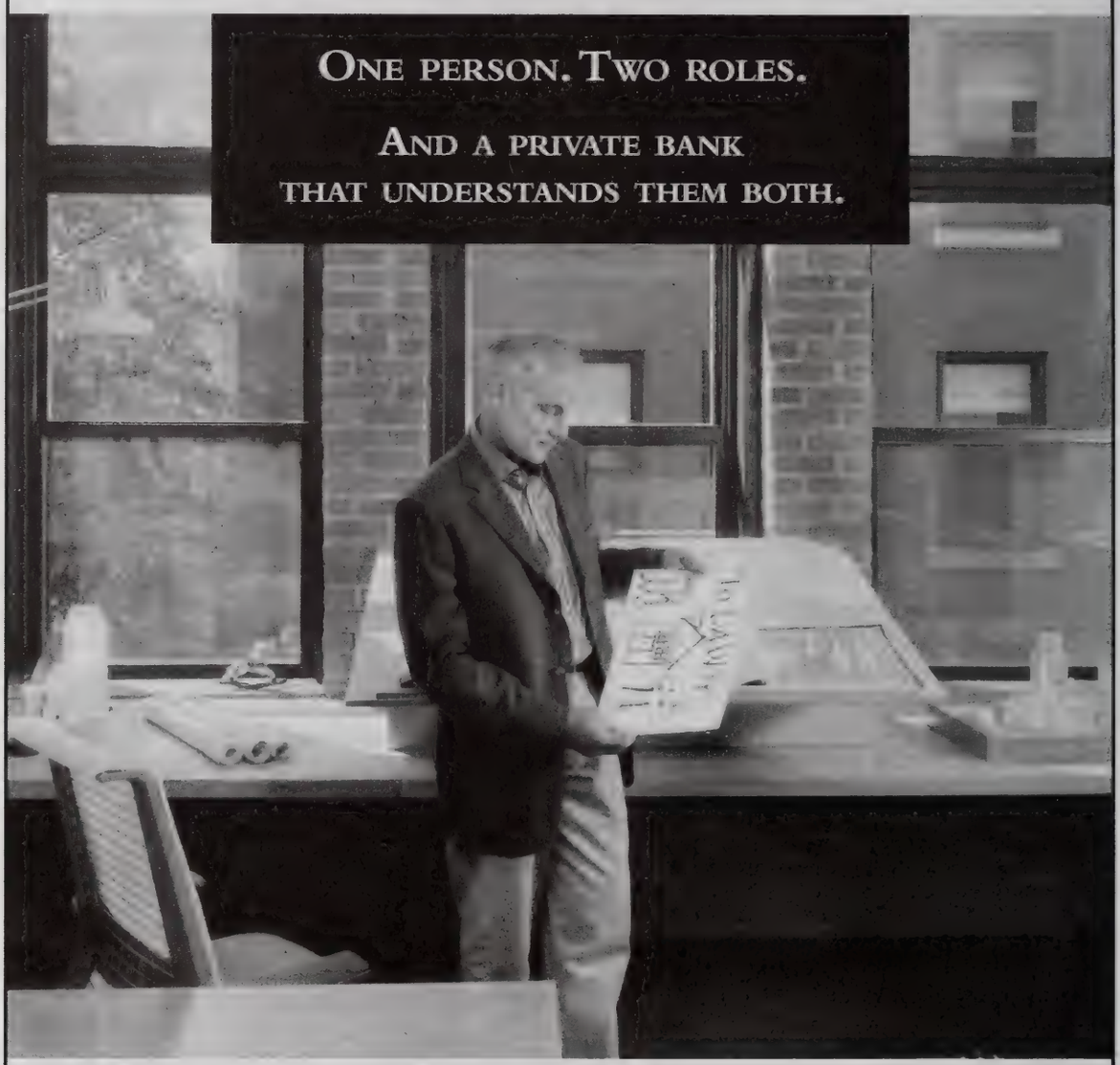
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Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the more recent edition of Grove (2001). Also of interest are *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback), and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton). Michael Steinberg's program notes on the nine symphonies are in his book *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's time-honored program notes on the symphonies are among his *Essays in Musical Analysis* (Oxford). Other useful treatments of the symphonies include George Grove's classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback), and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback).

Sir Colin Davis has recorded all nine Beethoven symphonies with the Staatskapelle Dresden (Philips). The Boston Symphony Orchestra recorded the *Pastoral* Symphony with Charles Munch in 1955 (RCA) and Erich Leinsdorf in 1969 (also RCA). Other complete recorded cycles include (listed alphabetically by conductor) Christoph von Dohnányi's with the Cleveland Orchestra (Telarc), Nikolaus Harnoncourt's with the Chamber Orchestra of Europe (Teldec), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon; most notably the Karajan/Berlin cycle issued originally in 1963), George Szell's with the Cleveland Orchestra (Sony Classical), and Arturo Toscanini's with the NBC Symphony Orchestra (RCA, and, despite dated sound, virtually never out of the catalogue, for every good reason). Period-instrument recordings of the Beethoven symphonies have included John Eliot Gardiner's with the Orchestre Révolutionaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (originally Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre). Important historic accounts of the *Pastoral* Symphony include Arturo Toscanini's 1937 recording with the BBC Symphony Orchestra (IMG Artists/EMI, in the Toscanini volume of the series "Great Conductors of the 20th Century"), Wilhelm Furtwängler's with the Vienna Philharmonic (EMI, though live concert performances from 1947 and 1954 with the Berlin Philharmonic are arguably preferable), and Bruno Walter's 1936 recording with the Vienna Philharmonic (his first complete recording of a Beethoven symphony; IMG Artists/EMI, in the Bruno Walter volume of the series "Great Conductors of the 20th Century"). The very first, and still illuminating, complete recorded Beethoven symphony "cycle" (in quotes because several orchestras were used)—Felix Weingartner's from the 1930s with the Vienna Philharmonic, the London Symphony, the London Philharmonic, and the British Symphony Orchestra—has been reissued on CD in impressively listenable sound (Naxos).

—Marc Mandel

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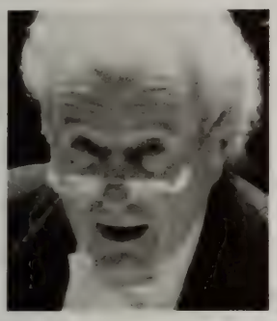
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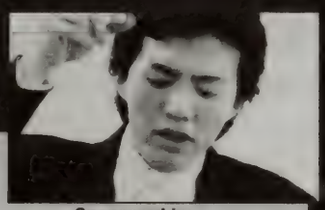


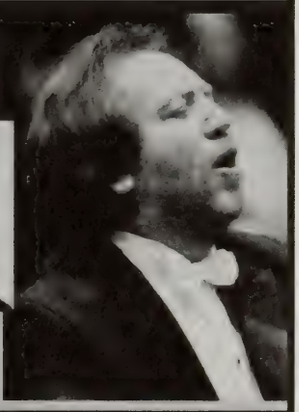
Principal guest conductor of the Boston Symphony Orchestra from 1972 to 1984, Sir Colin Davis was principal conductor of the London Symphony Orchestra (LSO) from 1995 to 2006 and became President of the LSO in January 2007. He is also honorary conductor of the Dresden Staatskapelle. Sir Colin made his Boston Symphony debut in February 1967 and returned to the BSO podium for the first time since his tenure as principal guest conductor in November 2003, leading symphonies of Haydn and Elgar. Prior to this season's two programs, his most recent appearances with the orchestra were in October 2005, when he led Mozart's *Posthorn* Serenade and Sir Michael Tippett's oratorio *A Child of our Time*. Highlights of his 2005-06 season included a Proms Concert with an orchestra of students from New York's Juilliard School and London's Royal Academy of Music, Sibelius's *Kullervo* and Walton's Symphony No. 1 with the LSO in London and New York, and concerts with the New York Philharmonic, Boston Symphony Orchestra, Czech Philharmonic, the Royal Concertgebouw Orchestra of Amsterdam, the Dresden Staatskapelle, and Orchestre National de France. He

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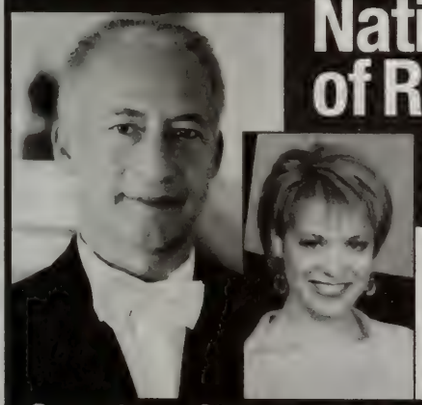
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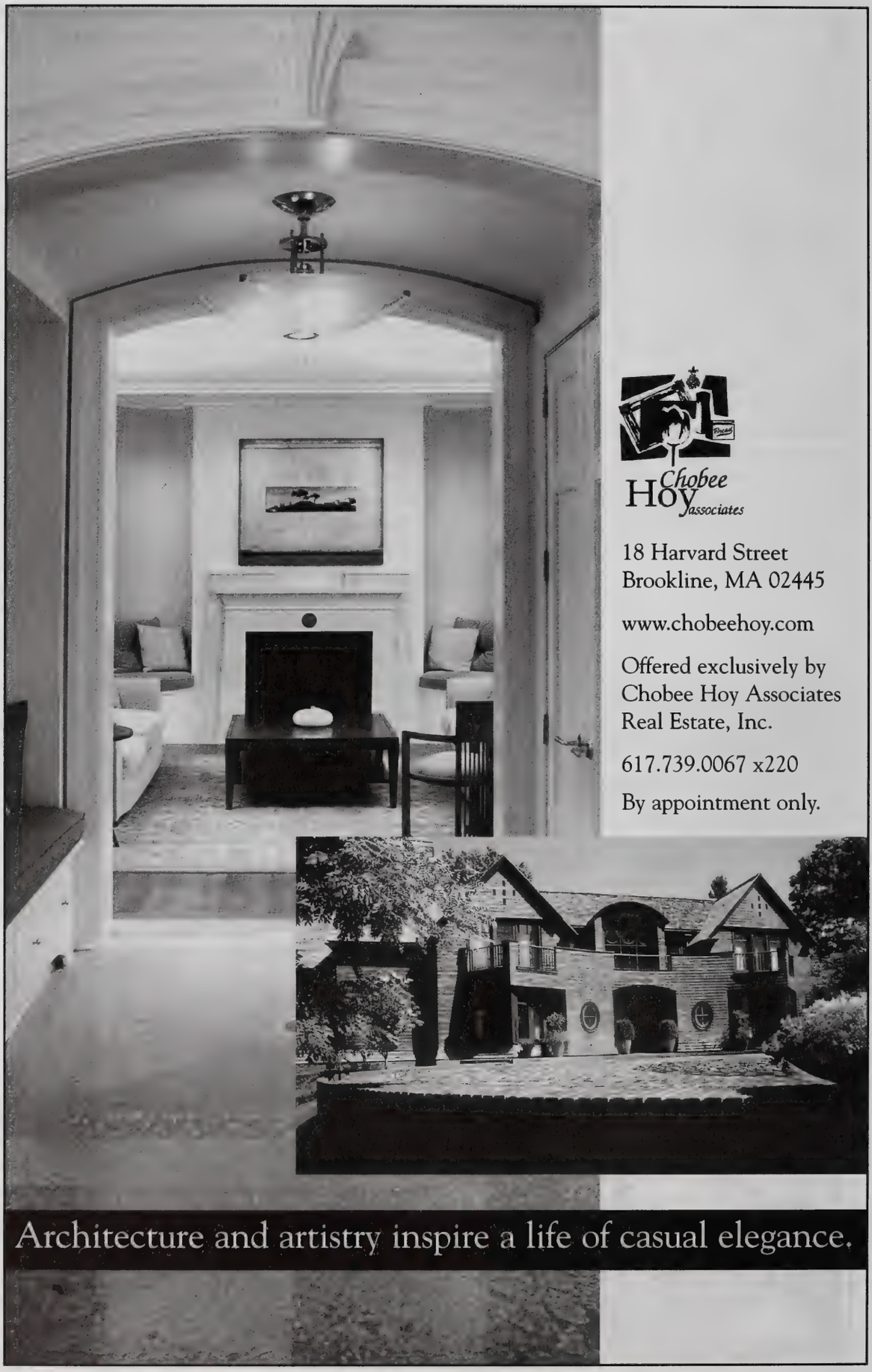
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gave performances of Elgar's *The Dream of Gerontius* and Beethoven's *Missa Solemnis*, Mass in C, and *Fidelio* with the LSO. During this past summer, Sir Colin conducted Mozart's *The Marriage of Figaro* at Covent Garden and *The Magic Flute* with the LSO in Spain. The current season includes Berlioz's *Roméo et Juliette* with the Orchestre National de France in Paris, Berlioz's *L'Enfance du Christ* and Handel's *Messiah* with the LSO, and concerts with the Boston Symphony Orchestra and New York Philharmonic. He returns to London for Berlioz's *Benvenuto Cellini* in June with the LSO and Mozart's *Così fan tutte* at Covent Garden in July. Sir Colin Davis has recorded widely with Philips, BMG, and Erato. In 2005 his recording of Verdi's *Falstaff* with the LSO won the Best Opera Grammy. Other recent releases on LSO Live include Smetana's *Má Vlast*, Sibelius's *Kullervo*, Walton's Symphony No. 1, and Elgar's *The Dream of Gerontius*, with Beethoven's *Fidelio* and *Missa Solemnis* scheduled to be released soon. Sir Colin has been awarded international honors by Italy, France, Germany, and Finland. He was named a Member of the Order of the Companions of Honour in the Queen's Birthday Honours 2001. He has also received Brit Awards and was given the Yehudi Menuhin Prize for working with young people by the Queen of Spain in Madrid in 2003. During his career Sir Colin conducted the BBC Scottish Orchestra, moved on to Sadler's Wells Opera House in 1959, and spent four years as chief conductor of the BBC Symphony Orchestra from 1967 to 1971. He became music director of the Royal Opera House, Covent Garden, in 1971 and principal guest conductor of the Boston Symphony Orchestra in 1972. He was with the Bavarian Radio Symphony Orchestra from 1983 to 1992, was principal guest conductor of the New York Philharmonic from 1998 to 2003, and has been honorary conductor of the Dresden Staatskapelle since 1990. Sir Colin Davis was born in Weybridge, Surrey, in 1927.




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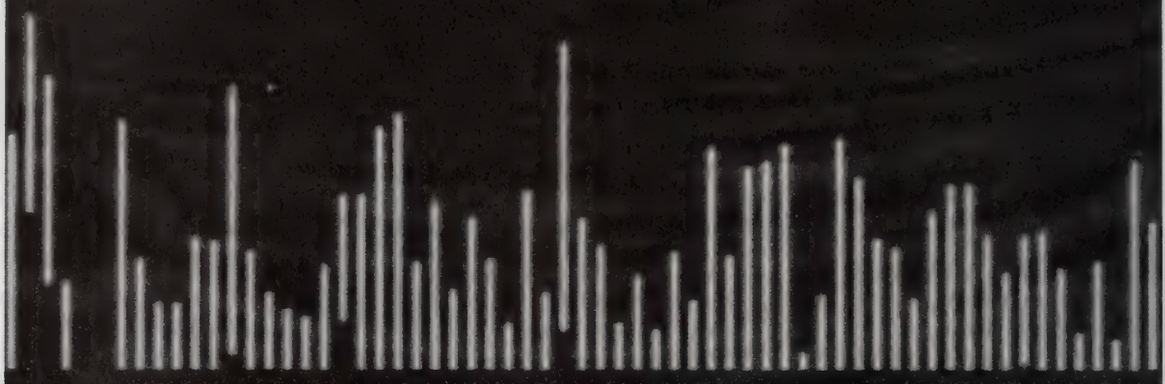
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NEXT PROGRAM. . .

Thursday, February 1, at 8
Friday, February 2, at 1:30
Saturday, February 3, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

JAMES LEVINE conducting

BEETHOVEN — *Coriolan* Overture, Opus 62

SCHOENBERG — *Erwartung*, Monodrama in one act, Opus 17
DEBORAH VOIGT, soprano

INTERMISSION

BEETHOVEN — Scene and aria, "*Ah! perfido*," Opus 65
DEBORAH VOIGT

BEETHOVEN — Symphony No. 8 in F, Opus 93
Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

In this next-to-last program of the Levine/BSO Beethoven/Schoenberg cycle (which will conclude in late March with concert performances of Beethoven's only opera, *Fidelio*), soprano Deborah Voigt is soloist in two demanding works of greatly varied dramatic character: Beethoven's "scene and aria," *Ah! perfido*, a woman's by turns angry and desperate address to a lover about to leave her, and Schoenberg's chilling *Erwartung* ("Expectation") an expressionistic monodrama depicting a woman who, awaiting her lover in a dark wood, experiences "a nightmare of anxiety." Framing these two works are examples of Beethoven's approach to two purely instrumental genres, the overture and the symphony. The *Coriolan* Overture, written for a play by Matthäus von Collin on the same subject as Shakespeare's tragedy, has been described as "full of fire and power." The Symphony No. 8 is one of his raucously jolly works in which Beethoven's sense of humor comes fully to the fore.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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Wednesday, January 31, at 7:30 p.m.
(Open Rehearsal)
Thursday 'A'—February 1, 8-10
Friday 'A'—February 2, 1:30-3:30
Saturday 'B'—February 3, 8-10

JAMES LEVINE, conductor
DEBORAH VOIGT, soprano

BEETHOVEN	*Coriolan* Overture
SCHOENBERG	*Erwartung*, Monodrama for soprano and orchestra
BEETHOVEN	*Ah! perfido*, Scene and aria for soprano and orchestra
BEETHOVEN	Symphony No. 8

Thursday 'A'—February 8, 8-10:25
Friday Evening—February 9, 8-10:25
Saturday 'A'—February 10, 8-10:25

JAMES LEVINE conducting
YVONNE NAEF, mezzo-soprano (Marguerite)
PAUL GROVES, tenor (Faust)
JOSÉ VAN DAM, baritone (Mephistopheles)
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TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
PALS CHILDREN'S CHORUS, JOHANNA HILL SIMPSON, conductor

BERLIOZ	*La Damnation de Faust*

Thursday, February 15, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 15, 8-10:05
Friday 'B'—February 16, 1:30-3:35
Saturday 'B'—February 17, 8-10:05

JAMES LEVINE conducting

HAYDN	Symphony No. 22, *The Philosopher*
WUORINEN	Eighth Symphony (*Theologoumena*) (world premiere; BSO 125th Anniversary Commission)
BRAHMS	Symphony No. 4

Wednesday, February 21, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—February 22, 8-10
Friday 'A'—February 23, 1:30-3:30
Saturday 'A'—February 24, 8-10
Tuesday 'C'—February 27, 8-10

JUKKA-PEKKA SARASTE conducting
ANSSI KARTTUNEN, cello

DEBUSSY	*Printemps*
SAARIAHO	*Notes on Light*, for cello and orchestra (world premiere; BSO 125th Anniversary Commission)
SIBELIUS	*Lemminkäinen* Suite

Friday 'B'—March 2, 1:30-3:25
Saturday 'B'—March 3, 8-9:55
Tuesday 'B'—March 6, 8-9:55

INGO METZMACHER conducting
LEONIDAS KAVAKOS, violin

BARTÓK	Violin Concerto No. 2
BRUCKNER	Symphony No. 6

Sunday, March 4, at 3 p.m.
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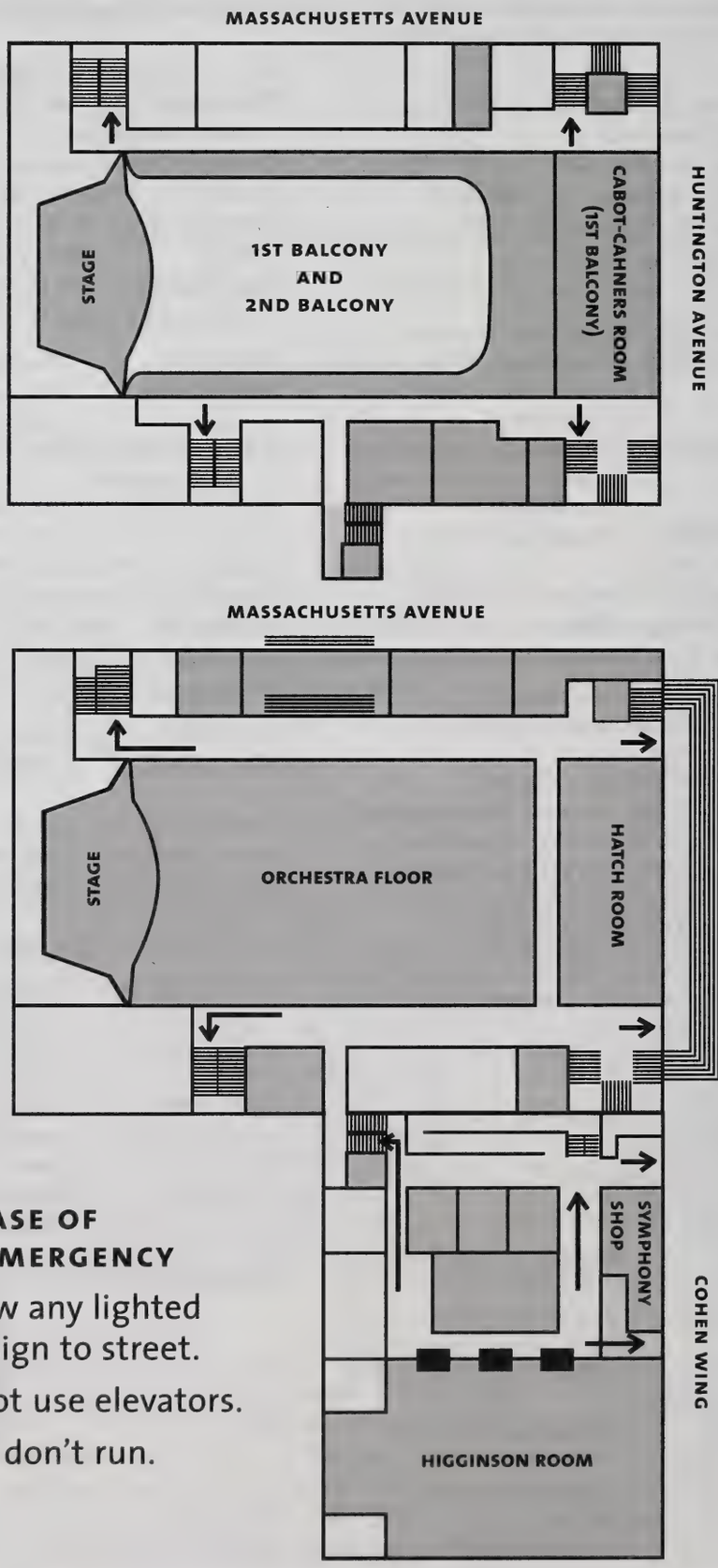
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J.S. BACH	*Wedding Cantata* (Cantata No. 202)

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

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THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

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LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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SATO KNUDSEN, cello

MARTINŮ — String Quartet No. 6
Allegro moderato
Andante
Allegro

KRÁSA — String Quartet, Opus 2 (1921)
Moderato
Prestissimo—Molto calmo—Volgare
Molto lento e tranquillo

Notes on the Program

Both of the composers on this program were Czech by birth, although **Hans Krása** (1899-1944) was German-Jewish by heritage. Krása remained primarily in his hometown of Prague, where he was very active in the artistic life of that city. He was deported to the Terezín concentration camp in 1942 and was killed in Auschwitz in October 1944. **Bohuslav Martinů** (1890-1959) moved from Polička, the small town of his birth, first to Prague for study and to perform in the Czech Philharmonic, then in 1923 to France. He would never return to live in his homeland. He left

shows that Krása was not unfamiliar with the musical happenings of Paris, notably the successes of Stravinsky and the young Parisian group of composers known as Les Six, which included Milhaud and Poulenc. On a deeper level, Krása was apparently influenced by the impressionist textures and harmonies of Ravel and Debussy, as well as by the German tradition of his training, which shows in the careful development of motifs (particularly in the first movement). The second movement shows the influence of the anti-Romantic games of the Parisian and Berlin avant-garde. There are numerous references to less lofty musical styles, little musical jokes, and use of non-traditional touches like glissandi to add humor and unusual color to the music. The last movement is, unusually for a finale, largely subdued in mood, with a more active central section.

—Robert Kirzinger

Since its inception in 1986, the **Hawthorne String Quartet** has performed extensively throughout Europe, South America, Japan, and the United States, including such major festivals as Tanglewood, Ravinia, and Aspen. The quartet has a broad repertoire ranging from the classics of the eighteenth and nineteenth centuries to contemporary works. The group has distinguished itself internationally for championing the works of composers persecuted during the Nazi regime, with an emphasis on the Czech composers incarcerated in the Theresienstadt concentration camp (Terezín). The ensemble has collaborated with such artists as Christopher Hogwood, Ned Rorem, André Previn, Sir Simon Rattle, Yo-Yo Ma, Joshua Bell, Lynn Harrell, Martha Argerich, and the Philobolus Dance Company. It has made solo appearances with the Boston Symphony (giving the American premiere led by Seiji Ozawa of Ervín Schulhoff's Concerto for String Quartet and Chamber Orchestra), National Symphony, Juilliard Orchestra, and Deutsche Kammerphilharmonie (with which it gave the German premiere of the same Schulhoff work). Produced by the Terezín Chamber Music Foundation, the quartet's recordings "Chamber Music from Theresienstadt" (winner of the 1991 *Preis der Schallplattenkritik*) and "Silenced Voices" feature music of composers persecuted during World War II. The quartet has also recorded chamber music by Arthur Foote, Samuel Coleridge-Taylor, and Thomas Oboe Lee. It can be heard on several motion picture and documentary soundtracks, and has performed on radio and television programs worldwide. For London/Decca's "Entartete Musik" series it recorded Schulhoff's Concerto for String Quartet and Chamber Orchestra, and a 1994 disc of string quartets by Pavel Haas and Hans Krása that was awarded Belgium's *Cecilia Grand Prix Special du Jury*. Upcoming projects include recordings, the commissioning and performance of new chamber works, the national release of a PBS documentary on the history of artists incarcerated in Terezín, and educational programs spearheaded by the Terezín Chamber Music Foundation. The Hawthorne String Quartet's concert tours in 2007 include chamber and solo appearances in both Europe and the United States. Made up of members of the Boston Symphony Orchestra, the Hawthorne String Quartet includes Ronan Lefkowitz and Si-Jing Huang, violins; Mark Ludwig, viola, and Sato Knudsen, cello. The quartet takes it name from the New England novelist Nathaniel Hawthorne and in 1998 was appointed quartet-in-residence at Boston College.

2006–2007
SEASON

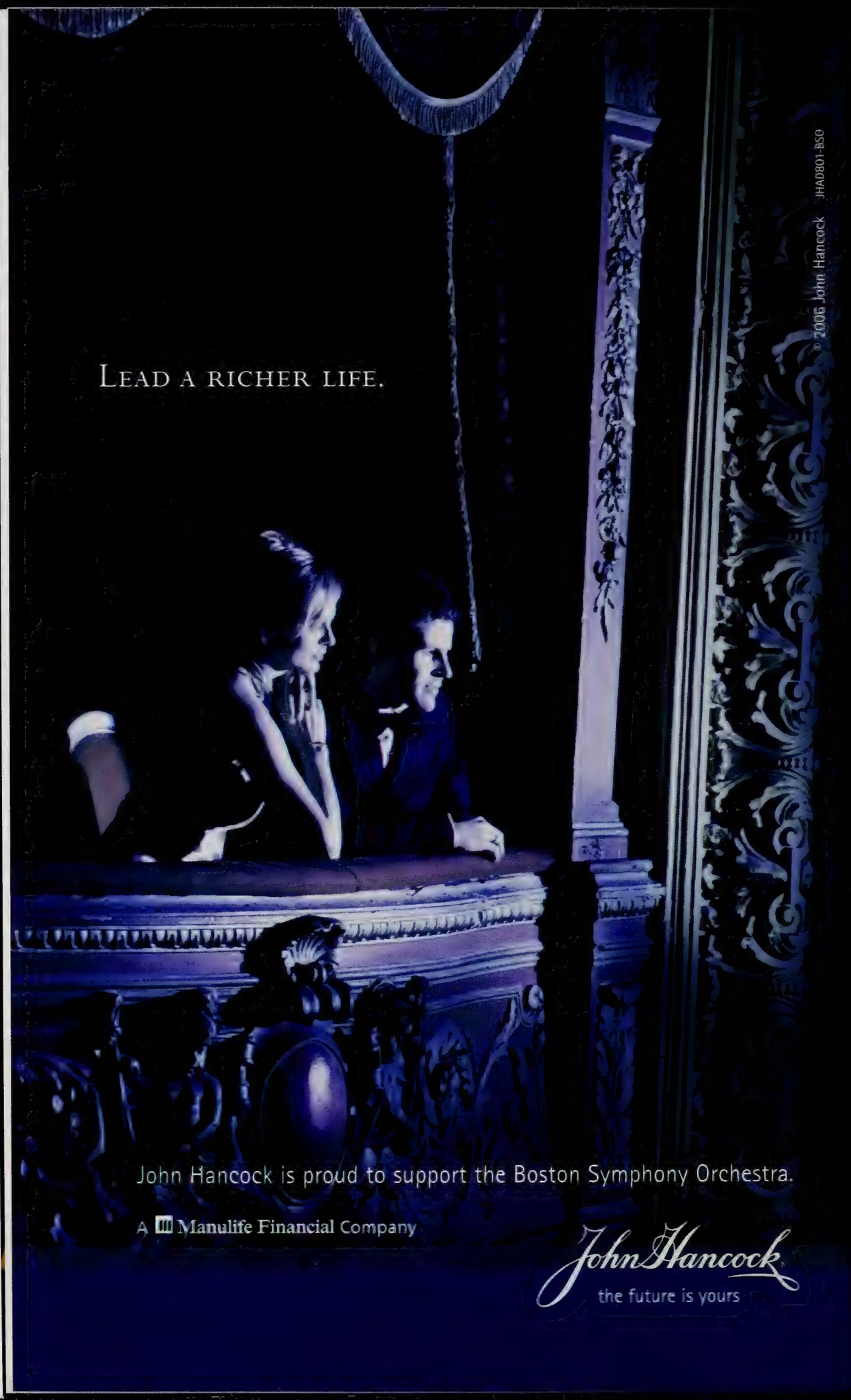
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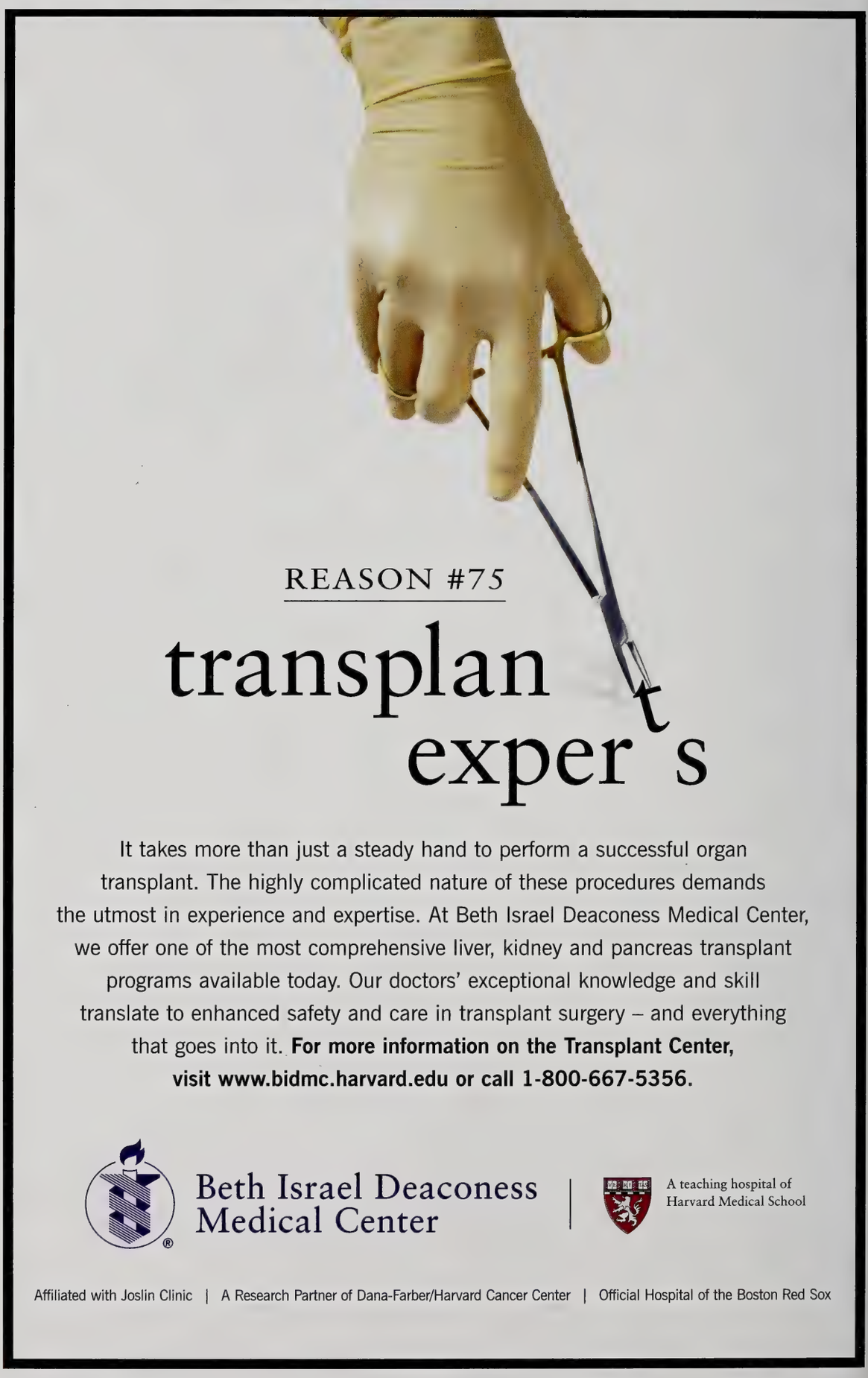
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BSO

Celebrating Ralph Gomberg With Music
Sunday, February 4, at 2 p.m. at New England Conservatory

A concert celebrating the life of Ralph Gomberg, who was principal oboe of the Boston Symphony Orchestra from 1950 to 1987, will take place at New England Conservatory's Brown Hall on Sunday, February 4, at 2 p.m. A tribute to Mr. Gomberg, who passed away in December, appears on page 22 of this program book.

Participants in the February 4 concert will include BSO members past and present—oboists John Ferrillo and Keisuke Wakao, flutist Doriot Anthony Dwyer, violinists Malcolm Lowe and Joseph Silverstein, and cellist Martha Babcock—along with pianists Virginia Eskin and Frederick Moyer, and violinist Peter Zazofsky. Bill Cosel, executive producer of the television program *Evening at Pops*, and who collaborated with Mr. Gomberg on the award-winning documentary *The Double Reed*, will serve as master of ceremonies. Admission is free.

A New CD from BSO Classics:
The Boston Symphony Chamber Players Perform
Mozart Chamber Music for Winds and Strings

A new compact disc on the BSO's own label, BSO Classics, features the Boston Symphony Chamber Players in music of Mozart for winds and strings—the Clarinet Quintet in A, K.581, with BSO principal clarinetist William R. Hudgins; the Horn Quintet in E-flat, K.407, with BSO principal horn James Sommerville; the Oboe Quartet in F, K.370, with BSO principal oboe John Ferrillo; and the Flute Quartet in A, K.298, with BSO principal flute Elizabeth Rowe. The string players are BSO principals Malcolm Lowe, Haldan Martinson, Steven Ansell, and Edwin Barker, joined by BSO assistant principal viola Cathy Basrak. The disc sells for $16.99 and is available at the Symphony Shop, on the BSO's website (www.bso.org), or by calling SymphonyCharge at 1-888-266-1200.

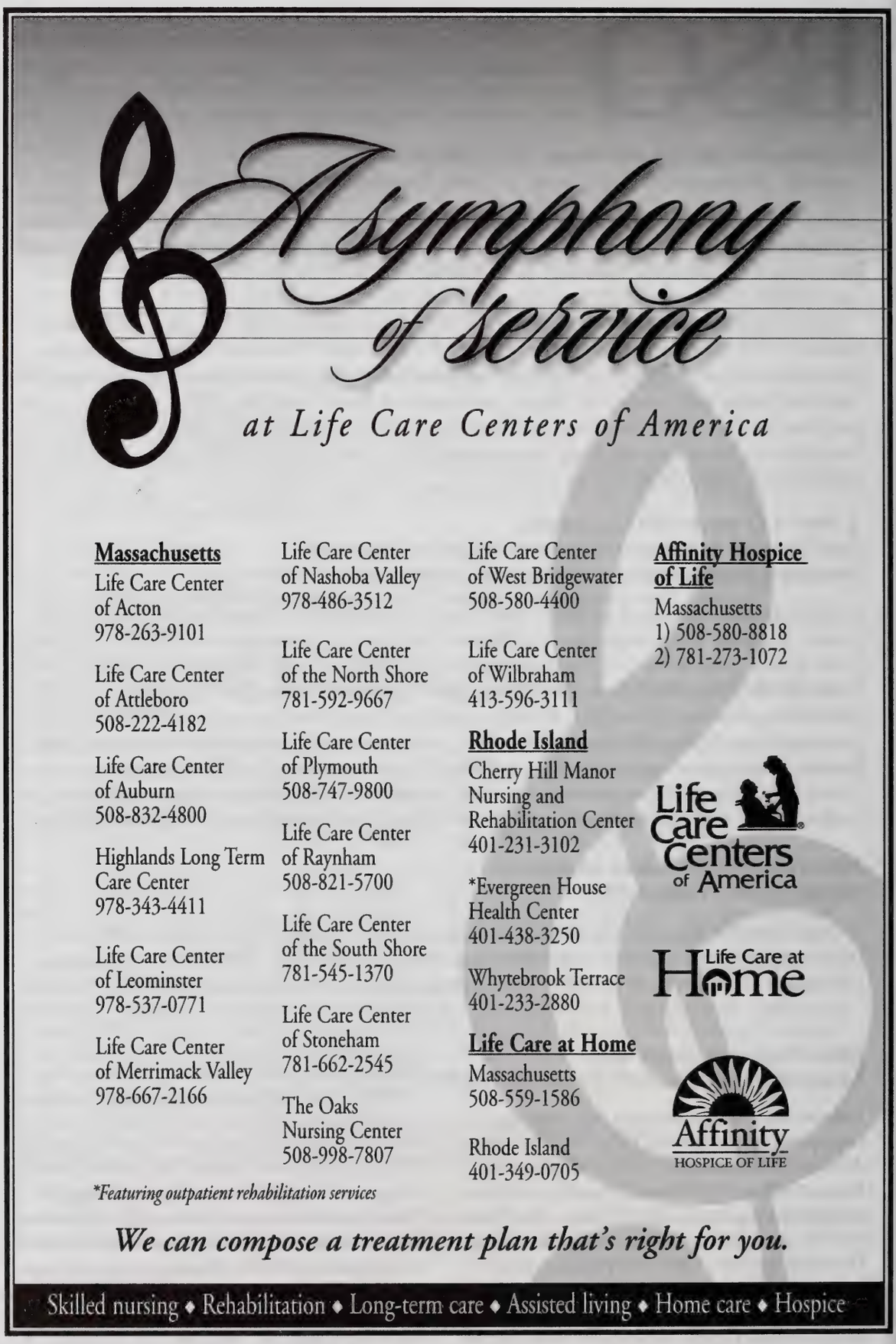
Attention, BSO Radio Listeners
WCRB Now at 99.5 FM

A reminder: Please note that Boston's classical radio station WCRB 102.5 FM moved in December to 99.5 FM on the radio dial. Live broadcasts by WCRB of the Boston Symphony Orchestra's Saturday-evening performances continue from this new location.

Elfers Endowed Guest Artist Engagement, February 1, 2, and 3, 2007

Deborah Voigt's appearances this week are supported by the Elfers Fund for Performing Artists, established in honor of Deborah Bennett Elfers. The Boston Symphony Orchestra gratefully acknowledges Trustee Bill Elfers for this generous gift in honor of his wife, Deborah. Income from this permanent fund in the BSO's endowment is designated for expenses associated with the BSO's engagement of quality guest artists performing in the BSO's subscription season.

Deborah's efforts on the BSO's behalf include directing the Business Leadership Association's fundraising efforts as a member of the BSO staff from 1992 to 1995. As a BSO volunteer, she has served on the Annual Giving Committee, chaired the Annual Fund's Higginson Society dinner, hosted Higginson Society events, and, with other key volunteers, organized the Leadership Mentoring Initiative, collaborating with the Boston Symphony Association of Volunteers to involve people in the BSO's artistic, educational, and community outreach programs. Deborah is a graduate of New England Conservatory of Music, where she studied voice; she now serves on the Con-



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servatory's Board of Trustees.

Bill and Deborah continue to support the BSO generously in many ways. They are members of the Higginson Society of the BSO Annual Fund, have endowed several seats in the first balcony of Symphony Hall, and have attended Opening Night at Symphony and Opening Night at Pops as Benefactors for the past several years. Said Bill of their support for the BSO: "I've greatly enjoyed combining a lifelong love of music with the privilege of supporting and providing volunteer service to the Boston Symphony as the world's greatest orchestra organization."

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, 1:45 p.m. prior to the Sunday-afternoon *Fidelio* performance on March 25, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses Beethoven and Schoenberg. In the weeks ahead, Marc Mandel discusses Berlioz's *Damnation of Faust* (February 8-10), BSO Publications Associate Robert Kirzinger discusses Haydn, Wuorinen, and Brahms (February 15-17) and Debussy, Saariaho, and Sibelius (Feb. 21-27), Helen Greenwald of the New England Conservatory discusses Bartók and Bruckner (March 2-6), and Harlow Robinson of Northeastern University discusses Rimsky-Korsakov, Stravinsky, and Beethoven (March 8-13).

Individual tickets are on sale for all concerts in the BSO's 2006-2007 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.



Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

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BSO Members in Concert

BSO members Elizabeth Ostling, flute, Tom Martin, clarinet, and Richard Ranti, bassoon, participate in an "Inside Out" concert on Sunday, February 4, at 1 p.m. at Arlington Street Church, 351 Boylston Street, Boston. The program includes Bach's *Little Fugue* in G minor, Ravel's *Le Tombeau de Couperin*, and Paquito D'Rivera's *Tropical Airs*. Admission is free. For more information, call (617) 424-6625.

Ronald Knudsen leads the New Philharmonia Orchestra in its second 2006-07 "Family Discovery" concert on Saturday, February 10, at 2 p.m. at Babson College in Wellesley. The program, entitled "Tales of Trolls," includes music from Grieg's *Peer Gynt* with narrator Jay O'Callahan. Tickets are $14 (discounts for seniors, students, and families). For more information, or to order tickets, call (617) 527-9717 or visit www.newphil.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble continues its 2006-07 season with Shostakovich's String Quartet No 8 in C minor, Opus 110; Dvořák's String Quintet in G, Opus 77, and a "mystery piece" on Friday, February 23, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, February 25, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO members Tatiana Dimitriades and Valeria Vilker Kuchment, violins; Edward Gazouleas, viola; and Edwin Barker, double bass. Tickets are $24, with discounts for seniors and students. For more information, visit www.bostonartistsensemble.org or call (617) 964-6553.

Now in its twenty-third year as quartet-in-residence at the Boston University School of Music, the Muir String Quartet—BSO violinist Lucia Lin and BSO principal violist Steven Ansell, violinist Peter Zazofsky, and cellist Michael Reynolds—perform quartets by Haydn, Berg, and Schumann on Wednesday, February 28, at 8 p.m. at the Tsai Performance Center, 855 Commonwealth Avenue. Admission is free to the Boston University community, $10 general admission, and $5 for seniors and students.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 or TDD/TTY (617) 638-9289. Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any inquiries left at other times.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord (MA), Maine Seacoast (NH), Marblehead/Swampscott, North Hampton (NH), Rhode Island, South Shore, Wellesley, western New Hampshire, and Weston. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915*, Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra, and Dvořák's *New World* Symphony; the conclusion of the two-season Beethoven/Schoenberg project (this year including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*); Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Brahms, Harbison, Haydn, Mozart, Ravel, and Schumann. Highlights of Maestro Levine's 2006 Tanglewood season included Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Also at Tanglewood he continued his work with the TMC's Conducting and Vocal Fellows, in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine leads new Met productions of Puccini's *Madama Butterfly* (including a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*, and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cin-

cinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, and a 2006 *Opera News* Award.



Michael J. Lutch



BOSTON SYMPHONY ORCHESTRA 2006-2007

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin‡
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
Theodore W. and Evelyn Berenson Family chair

*Bonnie Bewick
Stephanie Morris Marryott and Franklin J. Marryott chair

*James Cooke
Catherine and Paul Buttenwieser chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Mary B. Saltonstall chair, fully funded in perpetuity

*Kelly Barr
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jason Horowitz

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Glen Cherry
*Julianne Lee

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne‡
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

*Participating in a system of rotated seating
‡On sabbatical leave
○On leave
§Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

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Jonathan Menkis
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984

Assistant Principal
Benjamin Wright

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
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On Text, Music, and Voice in Beethoven and Schoenberg

by Helen M. Greenwald

This week's Beethoven/Schoenberg program is the next-to-last in the Levine/BSO Beethoven/Schoenberg cycle that began last season. The final program—concert performances of Beethoven's opera "Fidelio"—will be given on Friday evening, March 23, at 8; Sunday afternoon, March 25, at 3, and Tuesday evening, March 27, at 8.

Beethoven, like other composers of his generation, wrote vocal music in the most common forms: masses (the *Mass in C* and *Missa Solemnis*), an opera (*Fidelio*), an oratorio (*Christ on the Mount of Olives*), and songs to verses by such contemporary poets as Goethe and Lessing. His setting of Alois Jeitteles's sextet of poems, *An die ferne Geliebte* (*To the distant beloved*), was the first song cycle and a model of the simple folk style of melody with accompaniment. Despite such industry, Beethoven, not surprisingly, was ever so much more at home with the instrumental idiom, and once even remarked to Johann Friedrich Kind (the librettist of Weber's *Der Freischütz*), "When sounds stir within me, I always hear the full orchestra; I know what to expect of instrumentalists, who are capable of almost everything, but with vocal compositions I must always be asking myself: can this be sung?"



Pencil drawing by Josef Daniel Böhm of Beethoven taking a walk, c.1820

Beethoven, however, not only reconciled those warring aspects of his musical personality—the instrumental and vocal—with the choral finale to the Ninth Symphony, but also did something quite extraordinary: he disarmed the tyranny of the musical genre by adding voices to the sacrosanct form of the symphony. The very idea of putting instruments and voices on an equal plane, and in the context of an instrumental movement, was nothing short of revolutionary. Still, the idea of fusing the genres—crossing boundaries as disparate as those between, say, comedy and tragedy—was already in the air. And in 1827, the year of Beethoven's death, Victor Hugo, in his preface to *Cromwell*, articulated in words what Beethoven had already accomplished in music: "Let us take the hammer to theories and poetic systems. Let us throw down the old plastering that conceals the façade of art. There are neither rules nor models; or, rather, there are no other rules than the general laws of nature, which soar above the whole field of art, and the special rules which result from the conditions appropriate to the subject of each composition."

As much as Beethoven seems the innovator—having torn down contrived fences between instrumental music and vocal music—his choices of texts, nonetheless, continue to speak for a deeply ingrained Enlightenment consciousness. A fine example, extolling the virtue of marriage and the "good" wife, is *Fidelio*, where Leonore, disguised as a man, rescues her husband, Florestan, from political imprisonment in a horrible dungeon. A more subtle revelation of Beethoven's "Age of Reason" sensibility, however, is

his placement of the chorus at the end of the Ninth Symphony rather than somewhere in the middle. As a last statement, the choral movement is a vestige of an earlier practice—dating at least to Monteverdi's 1607 *Orfeo* but often encountered in 18th-century music—that celebrated a happy ending by self-consciously "making music." Thus Beethoven's finale to the Ninth Symphony, with its exhortation to brotherhood, could be viewed as a kind of sing-along, a musical communion to finish the evening in a way that also has moral and religious implications. This was not a new idea for Beethoven, however; it was something he articulated in different guises in many works, and perhaps no more definitively than in the finale of his 1808 Choral Fantasy (a structural precursor to the choral finale of the Ninth), where the text is explicit about the power of music: "When enchanted tones resonate and blessed words speak—something sacred happens; darkness and storms become light."

But vocal music plays an even more subtle role in the finale of the Ninth Symphony, and most especially in its opening, where, as vocalists wait patiently and silently, cellos and basses make the first statement, marked in the score, "in the character of a recitative." Recitative, of course, is the freely sung "dialogue" of Italian opera, and something Beethoven wove into his instrumental music from the beginning of his career. A wonderful example is his introduction to the last movement of the B-flat major string quartet, Opus 18, No. 6 (1798-1800), which functions like a *scena* (an extended accom-

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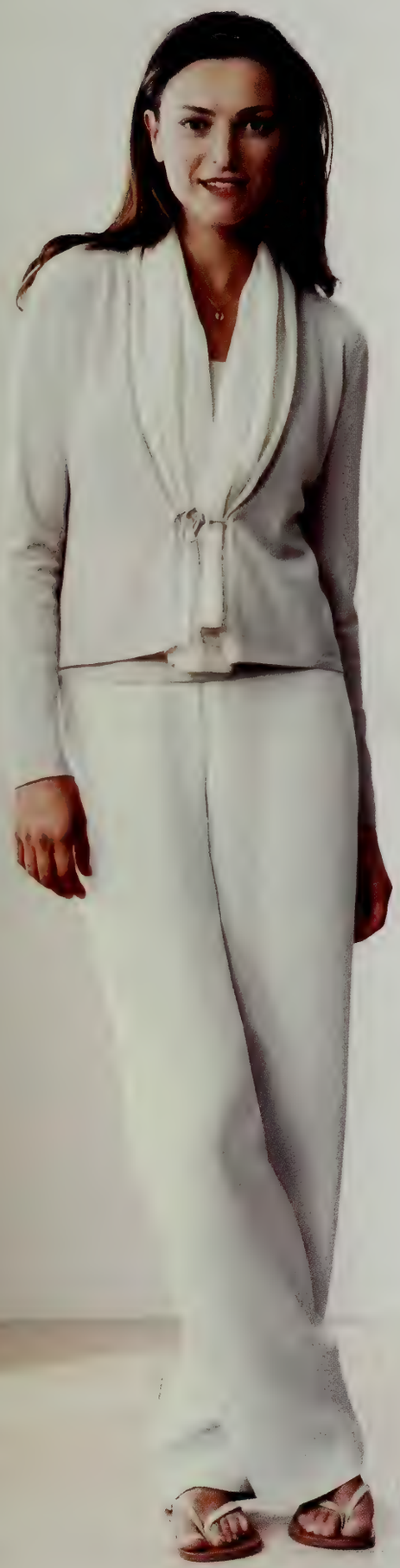
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panied recitative) that precedes an aria in an Italian opera. Beethoven even gave it a title, "*La Malinconia*" ("The Melancholy"), directed that it be "played with the greatest delicacy," and then surrendered it to a joyful peasant dance in the last movement.

But if recitative is dialogue, with whom is Beethoven speaking? Beethoven's wordless recitatives unfold in a stream of consciousness, and we must conclude that he is talking to himself, while allowing us to eavesdrop. That Beethoven used such a clearly defined vocal idiom as a means to encode musically his artistic angst there can be little doubt; and he quite literally spelled that out in the introduction to the slow movement of his last string quartet, Opus 135 in F (1826), which he inscribed with the cryptic title, "*Der schwer gefasste Entschluss*" ("the difficult decision"), followed by an even more puzzling question: "*Muss es sein? Es muss sein! Es muss sein!*" ("Must it be? It must be! It must be!").

Did Beethoven intend for these lines to be sung? (Probably not.) And where, exactly, did he get the idea that instruments could perform recitatives without singers? Most likely from the Italian operas that he heard in the Vienna of his day, and, more specifically, from the accompanied recitatives of such composers as Gluck, Mozart, and Cherubini. Inspired by so many superb models, the young Beethoven labored at improving his text-setting skills in lessons with Antonio Salieri, and worked with Italian verses, many of which were written by Pietro Metastasio, the great Italian poet and librettist, who lived and worked in Vienna and died there in 1782.

The most famous of Beethoven's settings of Metastasian poetry is the concert aria with orchestra, *Ah! perfido*, Opus 65 (being performed here this week). The text, not surprisingly, is about unrequited love and vengeance, and it begins with an accompanied recitative where Beethoven exerts more than usual control over his singer's musical expression in an extraordinary succession of tempo changes: "Allegro con brio," "Andante quasi Adagio," "Allegro assai," "Andante grave," "in tempo," "Allegro assai," "Allegro con brio," and finally, "Adagio." While the number and variety of these indications reveal a composer deeply occupied with the drama of even so small a work, the aria itself speaks with the radiance and simplicity of Gluck.

What, then, does Beethoven, the Enlightenment, or even Italian opera have to do with Schoenberg? Schoenberg's experience with text is, on the surface, quite different from Beethoven's. While Schoenberg also composed in familiar genres, he transformed them to reflect his progressive social and artistic milieu. Thus, for example, the song cycles *Das Buch der hängenden Gärten* (text by Stefan George; 1908-09) and *Dreimal sieben Gedichte aus Albert Girauds Pierrot Lunaire* (text translated from the French by Otto Hartleben; 1912), and the monodrama, *Erwartung* (text by Marie Pappenheim; 1909), alter what it means to sing, as they explore murder, moonlight, and madness, the fringe psychological concerns of Expressionism. But Schoenberg also composed many large-scale vocal works that fit more readily a classical ideal, despite their innovative musical substance: the incomplete opera, *Moses und Aron* (1931), the "Drama mit Musik," *Die glückliche Hand* (text by Schoenberg; 1910-13), and a single comic work, *Von Heute auf Morgen* (1928-29), with a text by his wife Gertrude, writing under the pseudonym Max Blonda.

What seems in Schoenberg to parallel Beethoven's well-known moralistic take on the world and his vexed relationship with the deity is his preoccupation with biblical or religious connections. The works that reflect these concerns most clearly are *Moses und Aron, Kol Nidre* (1938) for speaker and orchestra; the *Moderner Psalm* (1950), again for speaker and orchestra; *A Survivor from Warsaw* (1947) for narrator, male chorus, and orchestra, and a number of fragments, including *Die Jakobsleiter*, another text that manifests Schoenberg's own interest in the human connection to God. Schoenberg, unlike Beethoven, actually wrote many of his own texts, and planned several more for which he never composed music, including *Der biblische Weg*, which Joseph Auner calls "a

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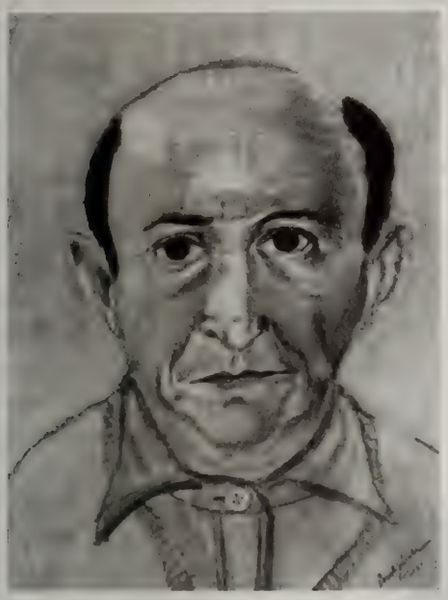
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What should become immediately clear when listening to so many of Schoenberg's vocal works in such a short space of time, as the Boston Symphony has allowed us to do in these last two years, is that, as he matured, Schoenberg adamantly avoided traditional compositional devices of text-setting employed for centuries from Monteverdi to Schubert. That is not to say, however, that Schoenberg was unskilled or untutored in such techniques as word painting, since there are lots of obvious examples in early works, including the *Gurrelieder* (*Songs of Gurre*), his grandiose realization for soloists and chorus of Jens Peter Jacobsen's epic poem. Schoenberg seized this opportunity to wallow, if not exhaust himself, in familiar musical tropes: the sun that sets to a sinking chromatic musical line, the galloping orchestral motive that mimics Waldemar on horseback. The entire effort, moreover, begs comparison with Wagner: the love-death theme that alludes to *Tristan*, the ghostly hunters who are first cousins to the spectral ship's crew in *The Flying Dutchman*, and finally, Waldemar's "Tove! Tove!" that echoes so boldly Siegmund's cry of "Wälse! Wälse!" from Act I of *Die Walküre*.



Self-portrait of Schoenberg, 1931, colored pencil and watercolor on paper

But Schoenberg, in his 1912 essay *The Relationship to Text*, would soon disavow such allusion and musical apparatus in no uncertain terms:

> There are relatively few people who are capable of understanding, purely in terms of music, what music has to say. The assumption that a piece of music must summon up images of one sort or another, and that if these are absent the piece of music has not been understood or is worthless, is as widespread as only the false and banal can be.... In reality, such judgments come from the most banal notion possible, from a conventional scheme according to which a certain dynamic level and speed in the music must correspond to certain occurrences in the poem and must run exactly parallel to them. Quite aside from the fact that *this* parallelism, or one even more profound, can also be present when externally the opposite seems to be presented—that, for example, a tender thought can be expressed by a quick and violent theme because the following violence will develop from it more organically—quite aside from this, such a scheme is already to be rejected because it is conventional; because it would lead to making music into a language which "composes and thinks" for every man.

An important musical consequence of Schoenberg's theory and practice is that the Italianate notion of *vocalità* or "vocality" is nearly absent from his oeuvre, as he experimented with the concept of voice as much as he challenged the foundations of tonality. He eventually turned to other musico-theatrical traditions such as melodrama, where the performer speaks over an instrumental passage, an approach Beethoven had used in the dungeon scene of *Fidelio*. But Schoenberg re-imagined such dramatic declamation in the form of *Sprechgesang* or *Sprechstimme*, a type of speech-song that doesn't quite articulate pitches, but inflects each utterance for maximum expressive effect. He went further still in *Moses und Aron*, where he ruminated at length on words and music in a virtual catalog of vocal styles, finding in *Sprechstimme* the proper voice for the stammering Moses, the perfect foil to Aaron, the orator, who, therefore, sings.

It could be said of both Schoenberg and Beethoven that their individual battles with the voice and vocal forms are reflected in the large degree as well as the manner that

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instrumental music affected their vocal writing. One of the most startling and easily grasped examples in Beethoven may be found in Act I of *Fidelio*, in the quartet "Mir ist so wunderbar." Beethoven set it as a canon, one of the most strict forms of counterpoint, where a melody is imitated in its entirety by each successive entering part, in this case Marzelline, Leonore, Rocco, and Jaquino, who reflect on their individual dreams in a controlled fantasy. We find something quite different in Schoenberg's *Erwartung* ("Expectation"), where there is only a single vocalist, but a disproportionately large orchestra that features multiple winds from piccolo to contrabassoon, bottom-heavy brass (including four horns, three trombones, tuba), harp, and a host of percussion instruments in addition to the expected complement of strings. As Joseph Auner has noted, Schoenberg wrote *Erwartung* at a "time he sought to purge his music of traditional compositional techniques: tonality, thematic development, counterpoint, repetition, and traditional form." Instead of funneling the vocal line and instrumental parts into readily apprehended musical blueprints, Schoenberg concentrated on the physical gesture, and put his vast orchestral forces in the service of both the detailed stage directions that accompany the score and the nearly schizoid emotional life of his central character. The viewing listener, for this reason, must not cling to the expectation ("*Erwartung*"!) of hearing a series of independent musical structures, but rather surrender to the idea that Schoenberg has operated much like a film composer who manipulates his score and enormous orchestral palette to comment as needed on words and movement.



Schoenberg's "Gaze," 1910, oil on cardboard

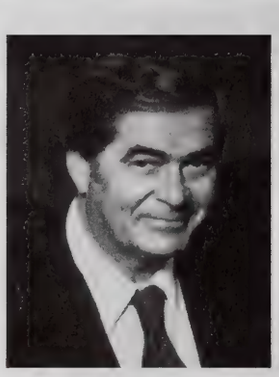
Despite such strong opinions about the interrelationships among words, music, and gesture, Schoenberg, in a 1921 essay about his then brother-in-law Alexander von Zemlinsky, actually declared himself "no man of the theater." He had struggled (and would continue to struggle) to locate for himself the ideal nexus of instruments, voice, text, and audience, and found a compatriot in Beethoven, whose own difficulties with text resonated deeply with his perspective on the centuries-old debate about words and music: "think of *Fidelio*, whose un-theatrical libretto was finally forced by the music to *help* a work of art unprecedented throughout the literature of the theatre: a stage symphony."

Helen Greenwald teaches at the New England Conservatory of Music, where she was Chair of the Department of Music History and Musicology from 2000 to 2003. In addition to her many scholarly publications, she has spoken about Mozart, Rossini, Verdi, Wagner, and Puccini at the Salzburg Festival, Verona Festival, New York City Opera, the Los Angeles Opera League, and Boston Lyric Opera. She is co-editor of the critical edition of Rossini's opera, *Zelmira* (Fondazione Rossini 2005) and is preparing the critical edition of Verdi's *Attila* for the *Works of Giuseppe Verdi* (*WGV*; University of Chicago Press).

In Memoriam

Ralph Gomberg

January 18, 1921–December 9, 2006



This week's Boston Symphony Orchestra concerts are given in tribute to, and in memory of, Ralph Gomberg, who was BSO principal oboe for thirty-seven years, from 1950 to 1987. Mr. Gomberg passed away in December at 85, following an extended illness. Born in Boston and a resident of Concord, he was part of a legendary quartet of BSO woodwind principals that also included flutist Doriot Anthony Dwyer, clarinetist Harold Wright, and bassoonist Sherman Walt. Mr. Gomberg joined the BSO at the invitation of then music director Charles Munch; his time with the orchestra extended through the music directorships of Erich Leinsdorf and William Steinberg, and well into the tenure of Seiji Ozawa.



While on tour with the BSO, making reeds (of which he made an estimated 15,000 over the course of his career)

Ralph Gomberg came from a particularly musical family. He was the youngest of seven children, five of whom (including himself) graduated from the Curtis Institute of Music in Philadelphia. His brother Harold was principal oboe of the New York Philharmonic for thirty-four years, from 1943 to 1977. Other siblings became a violinist in the Philadelphia Orchestra under Leopold Stokowski; a principal trumpet player in the Radio City Music Hall Orchestra and New York City Center Symphony, and a violin soloist under contract at NBC.

At age fourteen, Ralph became the youngest student ever accepted by the renowned oboist Marcel Tabuteau. At eighteen, following his studies at Curtis, he was appointed principal oboe of the All-American Youth Orchestra under Leopold Stokowski. After service in the Navy in World War II, he became principal oboe of the Baltimore Symphony, the New York City Center Symphony under Leonard Bernstein, and the Mutual Broadcasting Orchestra. While a principal player with the BSO, he was a founding member of the Boston Symphony Chamber Players and taught at the Tanglewood Music Center and Boston University School for the Arts. In addition to his wife Sydelle (a former ballerina, and more recently director of the Boston Ballet School, who became as much a part of the BSO family as Ralph himself), he leaves four children (Jamie Balint of Hudson, NH; Stephanie Chiha of Concord; Debra Diamond of Mansfield; and David Gomberg of Framingham) and seven grandchildren. A musical tribute to Mr. Gomberg will be offered this Sunday, February 4, at 2 p.m. at the New England Conservatory of Music (see page 5 of this program).



The Boston Symphony Chamber Players c.1970 (clockwise, beginning front center): Ralph Gomberg, clarinetist Harold Wright, cellist Jules Eskin, bassoonist Sherman Walt, horn player Charles Kavalovski, concertmaster Joseph Silverstein, flutist Doriot Anthony Dwyer, and (direct center) violist Burton Fine

Ralph Gomberg's playing was hailed for its "darkling brilliance" by *Time* magazine. The *Boston Globe* described his "plangent and pliant sound" as "a crucial characteristic of the glory of the Boston Symphony Orchestra." All who knew him will remember not only his artistry and devotion to music, but also his characteristically human and unfailingly personal warmth.

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BEETHOVEN — *Coriolan* Overture, Opus 62

SCHOENBERG — *Erwartung*, Monodrama in one act, Opus 17
DEBORAH VOIGT, soprano
Text and translation begin on page 39.

INTERMISSION

BEETHOVEN — Scene and aria, *Ah! perfido*, Opus 65
DEBORAH VOIGT
Text and translation are on page 49.

BEETHOVEN — Symphony No. 8 in F, Opus 93
Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

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From the Music Director

For our most recent Beethoven/Schoenberg program, in November, violinist Christian Tetzlaff joined us to play the violin concertos of both Beethoven and Schoenberg in a single concert. This week, for the penultimate program of our two-season cycle (to finish in March with Beethoven's *Fidelio*), we again have a single soloist—Deborah Voigt, with whom I've previously performed Schoenberg's great monodrama *Erwartung* and Beethoven's concert aria *Ah! perfido*—for contrasting works by each composer. And again we have with us a single artist who can perform both works with authority and perception.

This is another program that appeals to me in every way. Though the three pieces by Beethoven are among his greatest, they nonetheless are heard relatively rarely. We begin with the astonishing *Coriolan* Overture, a piece filled with incredible drama and an overall tension that derives from its amazingly wide range of dynamic contrasts and varied thematic materials, beginning with a terrifying release of energy and ending especially quietly, in a way unlike any other purely orchestral piece by Beethoven I can think of.

Ah! perfido takes its style from the kind of concert arias, and "substitute arias" for some of his operas, that Mozart wrote on many occasions. In writing a concert aria on an Italian poem (which in turn dictates the overall shape), Beethoven produces a piece that differs considerably in shape and vocal style from his much more frequent settings of German texts (not just in his opera *Fidelio*, but also in his songs and several German-language choral works). The result is another small masterpiece that remains infrequently heard.

The Eighth Symphony, which closes the program, is an always fascinating work that produces a somewhat hybrid effect: the shape and the material are remarkably "classic" in the manner of Beethoven's First, Second, and

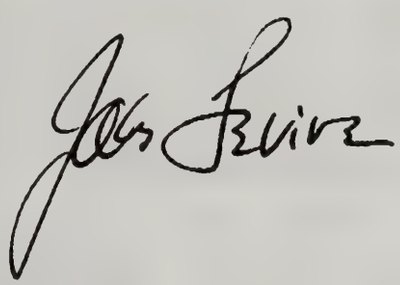
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Fourth symphonies, but the Eighth abounds with effects of instrumentation, thematic development, and harmonic orchestral usage that are frequently at odds with the notion of classical form. The last movement is like a later version of the finale of the Symphony No. 2: a later reworking (if you will), but this time in a much more concise way, of things he did earlier—an intriguing example of a composer returning to the kinds of materials he had used previously, but hadn't yet finished with. It's also interesting to observe that Beethoven's two symphonies in F—the *Pastoral* (No. 6) and the Eighth—couldn't be more different from one another, the Sixth being a tone poem that unfolds in a bright but leisurely way, using larger, more expansive gestures. The Eighth is one of the favorite Beethoven pieces of most musicians I know; but here again, it's a work that isn't played nearly often enough.

The single piece by Schoenberg on this program—his monodrama *Erwartung*, a lightning bolt of extraordinary music composed at white heat in a very short period of time—is one of my very favorite Schoenberg works, which I've performed frequently both in concert and on stage. It's an expressionistic tour de force in which myriad details add up to much more than the sum of its parts; every single astonishing element comes together to make an even more astonishing whole. It holds the audience in its grip for every moment of its half-hour length because the dramatic idea is so perfectly fused to the music, and then comes to a hair-raisingly startling end with each detail in just the right relationship to every other. Schoenberg examines the Woman's emotional state in great detail, giving it to us as if in a moment of stopped time. The overall effect is as if it were somehow possible—as Schoenberg himself suggested—to express the entire complex of the Woman's feeling, thought, and memory, to explore every facet of her consciousness and recollection, as the expansion of a single moment. Deborah Voigt is just one of several sensational collaborators I've been very fortunate to work with in this piece (the others have included Anja Silja, Hildegard Behrens, and Jessye Norman); each of them has shown a different Woman, but a Woman who was always Schoenberg's.





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Ludwig van Beethoven
Coriolan Overture, Opus 62

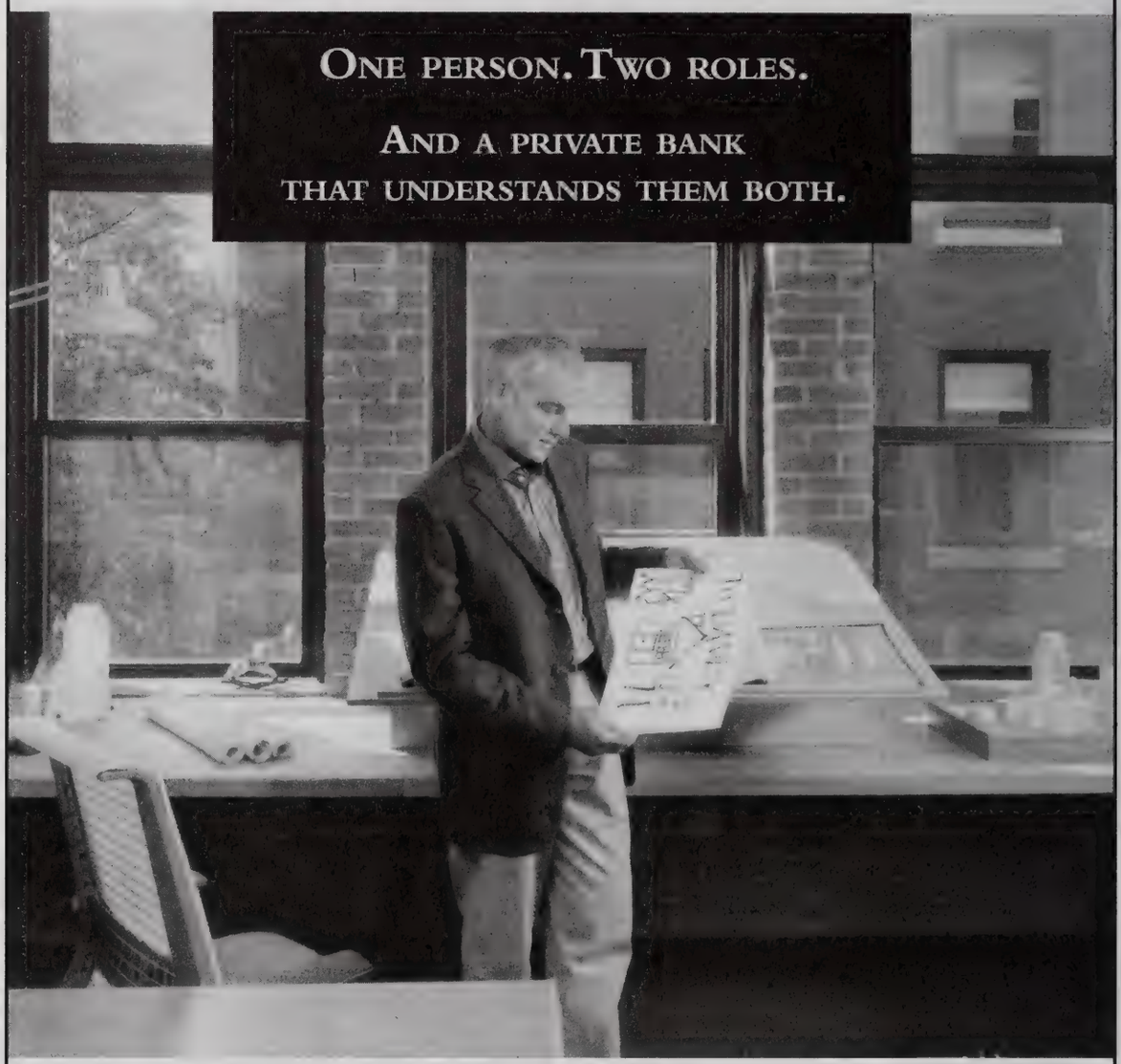


Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed the Coriolan *Overture early in 1807; it was first performed in two different subscription concerts given at the home of Prince Lobkowitz and possibly also in a private concert at the home of Prince Lichnowsky in March of that year. The first American performance took place in Boston on April 19, 1851, at a "Grand Symphony Concert" led by C.C. Perkins at the Melodeon. Georg Henschel led the first Boston Symphony performance in February 1882, subsequent performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Carl Wendling, Max Fiedler, Otto Urack, Karl Muck, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, Max Rudolf, William Steinberg, Colin Davis, Bernard Haitink, Stanislaw Skrowaczewski, Ferdinand Leitner, Eugene Ormandy (the most recent Tanglewood performance, on July 24, 1981), Leonard Slatkin (using Gustav Mahler's edition of Beethoven's score, in January 1986), André Previn (a single performance with the Orchestra of St. Luke's in March 1998, as part of the BSO's Saturday 'A' series that season), Seiji Ozawa, and Manfred Honeck (the most recent subscription performances, in November 2005). The overture is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

Beethoven knew and admired the works of Shakespeare in the prose translation of Eschenburg. The composer's *Coriolan* Overture was not inspired by the Bard's *Coriolanus*,



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however, but rather by a much less elevated source, a play by Heinrich Joseph von Collin (1771-1811) that had enjoyed a brief vogue in Vienna during the years from 1802 to 1805 as a vehicle for the actor Lange. Originally the play was performed with second-hand music, adapted by Abbé Stadler from Mozart's *Idomeneo*. Beethoven apparently admired the somewhat hackneyed poetic tragedy for the ideals of classical virtue embodied therein (and the author was, in any case, a friend of his, and an influential one at that, since he served as Court Secretary).

The only information we have for the dating of the work is Beethoven's own indication "1807" on the manuscript and the fact that it had been performed by March of that year not once but twice in subscription concerts given at the home of Prince Lobkowitz. It seems also to have been given early in March (a press notice appeared on the 8th) at a private musicale sponsored by another aristocrat with whom Beethoven had not been on the best of terms in recent months, Prince Lichnowsky. The preceding autumn, while staying at Prince Lichnowsky's country home near Troppau, Beethoven was pestered by other guests to play the piano for them. He refused, objecting to their evident expectations that he undertake "menial labor" as if he were a servant; a threat of arrest—certainly made as a joke—caused him to explode and leave on the spot. He walked to the nearest town and took the post carriage back to Vienna. The outburst was characteristic, but it blew over quickly. By March Beethoven was happy to allow the prince to use his new manuscript overture.

The program of the two subscription concerts sponsored by Lobkowitz included the first four symphonies, a piano concerto, arias from *Fidelio*, and the new overture. According to an evaluation in the *Journal des Luxus und der Moden*:

> Richness of ideas, bold originality and fullness of power, which are the particular merits of Beethoven's muse, were very much in evidence to everyone at these concerts; yet many found fault with lack of a noble simplicity and the all too fruitful accumulation of ideas which on account of their number were not always adequately worked out and blended, thereby creating the effect more often of rough diamonds.

Yet the overture must have made a fairly strong impression, for by April 24 the management of the Imperial Theater (the Burgtheater) mounted a single performance of Collin's drama, using Beethoven's overture, so as to unite the play with the music that it inspired. It is most likely that this happened at the suggestion of Prince Lobkowitz himself, who was a director of the theater.

The combination of music with drama seems to have been no improvement over the music alone; the play has apparently never been performed since. Beethoven's overture, on the other hand, recognized from the first as being "full of fire and power," is one of his most admired short orchestral works, a probing essay in musical drama. The tension of Beethoven's favorite dramatic key, C minor, is heightened by orchestral chords punctuating the weakest beat of the measure at the phrase endings in the Allegro theme. Formally the design is striking in that the second thematic group, representing Coriolanus' mother Volumnia, is the only part of the exposition that is recapitulated. Finally the opening theme returns in the home key, but it is transformed rhythmically into a short series of lamenting fragments, and the whole overture ends with a wonderfully dramatic use of silence—a musical suggestion of tragedy far more potent than that accomplished by the prolix rhetoric of Collin's verse.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

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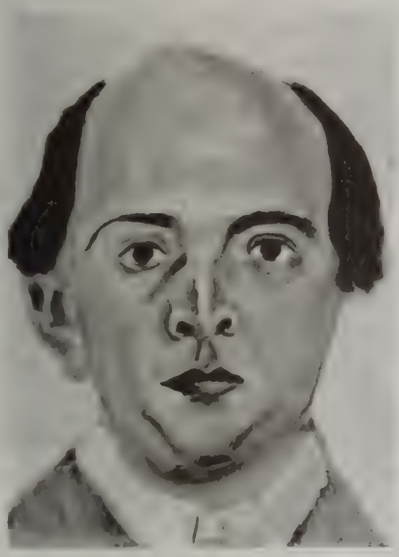
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Arnold Schoenberg
Erwartung, Monodrama in one act, Opus 17 (Libretto by Marie Pappenheim)



Schoenberg's "Blue Self-Portrait," 1910

Arnold Schönberg was born in Vienna on September 13, 1874, and, having changed the spelling of his name to Schoenberg after coming to the United States in 1933, died in Brentwood Park (Los Angeles), California, on July 13, 1951. Erwartung *("Expectation") was composed from August 27 to September 12, 1909; the full score was completed October 4, 1909. The first performance took place on June 6, 1924, with Marie Gutheil-Schoder as the Woman and Alexander Zemlinsky conducting, in Prague, at the Neues Deutsches Theater (as it was called during Zemlinsky's time there; it is also referred to as the Deutsches Landestheater). The United States premiere, conducted by Dimitri Mitropoulos and with Dorothy Dow as the Woman, took place at Carnegie Hall on November 15, 1951. The only previous Boston Symphony performances were given on January 23-24-25, 1986, with Hildegard Behrens as soloist and Seiji Ozawa conducting. In addition to the one singing part (the Woman, a soprano), the score calls for piccolo, three flutes (third doubling second piccolo), three oboes, English horn (doubling fourth oboe), clarinet in D, clarinet in B-flat, two clarinets in A, bass clarinet in B-flat, three bassoons, contrabassoon, four horns, three trumpets, four trombones, tuba, harp, celesta, glockenspiel, xylophone, timpani, percussion (cymbals, bass drum, drum, tam-tam, ratchet, triangle), and strings.*

SYNOPSIS

At the beginning of the half-hour-long opera we see the edge of a forest at night; moonlight illuminates roads and fields to the side, but among the trees it is dark—only the beginning of a path in the woods is visible. Almost immediately as the music begins, a woman hesitantly enters; she is described in the score as "delicate and clad in white; her dress is covered with red roses that are partly shedding their petals. She is wearing jewelry." As she begins to sing in fragmentary, disconnected phrases we learn that she is seeking her lover. Singing to herself to combat her fear, she enters the gloomy shadows. Over the course of three brief scenes she penetrates ever deeper into the forest, groping along the frightening path, moving through moonlit clearings, her clothes becoming torn, her hair disheveled, bloody scratches on her face and hands. Finally she emerges from the forest for the twenty-minute-long fourth scene. The woman collapses on a garden bench in front of a dark shuttered house; there in the shadows she finds her lover's body, blood flowing from a wound. Her confused words drift in and out of tender and sensual reminiscences of her lover, fierce anger at his absences, and jealousy of another woman. As dawn breaks in the closing measures, the woman seems to enter a new state of consciousness, as she says, "a dream without limits or colors." Her final words are: "Oh you are there... I was looking..."

Erwartung is a work that plunges us at once into a world of uncertainty. Even the title raises questions that are never fully answered: "expectation" of what? Is the woman mad, delusional, a murderer? Schoenberg described his aim in *Erwartung* as "to represent in *slow motion* everything that occurs during a single second of maximum spiritual excite-



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Mendelssohn	Piano Trio in D minor, Op. 49

Fri. Mar. 23, 7:30 p.m. NEC's Jordan Hall, Boston
Sat. Mar. 24, 7:30 p.m. Tabor Academy's Fireman Center, Marion
Sun. Mar. 25, 7:30 p.m. Sanders Theatre, Cambridge

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ment, stretching it out to half an hour." But neither he nor the librettist Marie Pappenheim ever specified what was happening in that single second. Like the unnamed protagonist, listeners too find themselves lost in a dark wood, subject to shifting emotions: longing, terror, and rage; we catch glimpses of familiar sights and sounds, but nothing ever solidifies into comfortable patterns or easy answers.



A 1909 portrait by Schoenberg of Marie Pappenheim, who wrote the text for "Erwartung"

Schoenberg's first period, with works like *Transfigured Night*, was defined by the attempt to synthesize and extend the main compositional trends of 19th-century German Romantic music, in particular Brahms and Wagner. Beginning around 1908 Schoenberg entered a new phase, usually called his expressionist or atonal period, which might in turn be understood as the result of taking Romantic expressive ideals to their furthest extreme. *Erwartung* is the culmination of a remarkable series of works from the summer of 1909 including the Three Piano Pieces, Opus 11, and the Five Orchestral Pieces, Opus 16, in which Schoenberg created a radically new music by pursuing an ideal of composition he called "the elimination of the conscious will in art." Just before beginning work on the opera he wrote to the composer and pianist Ferruccio Busoni about his vision of a music that would dispense with "conscious logic":

> It is *impossible* for a person to have only *one* sensation at a time.
>
> One has *thousands* simultaneously. And these thousands can no more readily be added together than an apple and a pear. They go their own ways.
>
> And this variegation, this multifariousness, this illogicality which our senses demonstrate, the illogicality presented by their interactions, set forth by some mounting rush of blood, by some reactions of the senses or the nerves, this I should like to have in my music.

Such an interest in breaking through to deeper layers of consciousness was of course shared by many of Schoenberg's Viennese contemporaries, including Freud, Schnitzler, Klimt, Kokoschka, and Schiele, who all were trying to get at the unconscious forces that determine our behavior. But how would one go about composing—actually putting notes down on the page—with the intention, as Schoenberg wrote to Busoni, of having "no intentions"?

Part of his solution was to compose as quickly as possible, without sketching ideas in advance or changing things when he was done. *Erwartung* was completed in fourteen days, a period he described as being "head over heels with work." Music history is full of amazing stories of comparable feats, but Schoenberg's achievement is particularly astonishing because he did this at the same time he sought to purge his music of traditional compositional techniques: tonality, thematic development, counterpoint, repetition, and traditional form. Only in this way would it be possible, as he wrote to the painter Kandinsky, "to express oneself directly! Not one's taste, or one's upbringing, or one's knowledge, or skill. Not all these acquired characteristics, but that which is *inborn*, and *instinctive*." While initially enormously liberating, composing in this way also posed extreme challenges for Schoenberg, as he admitted: "one must avoid the disturbing intervention of the constantly worried frightened intellect." It is no coincidence that precisely at this time he became passionately interested in painting—specializing in visionary self-portraits such as his "Blue Self-Portrait" from 1910 (see page 31); in

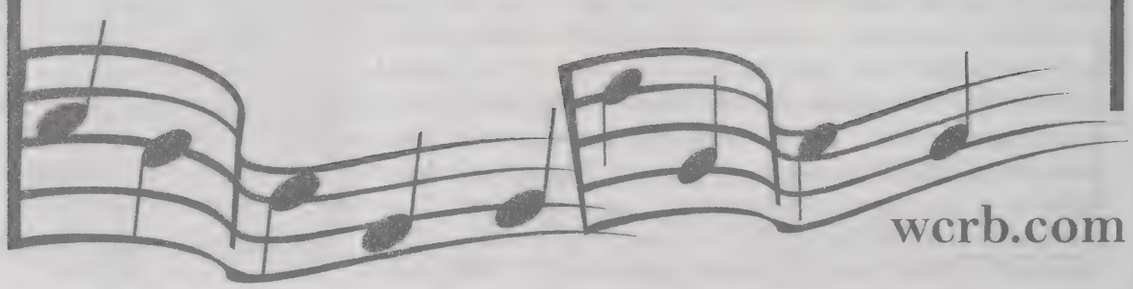
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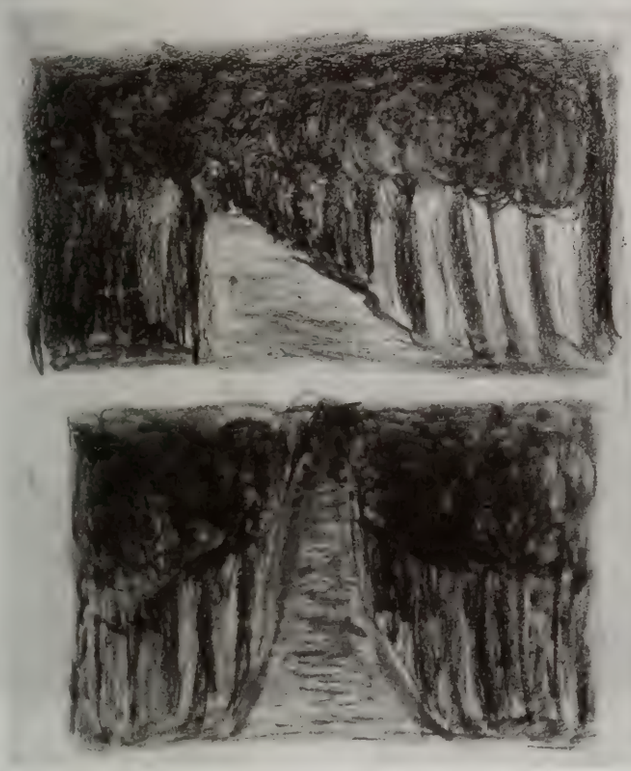
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painting he was able to capture an immediacy of expression that he struggled to achieve in composition.

Unlike most of his later works for which he wrote his own texts, *Erwartung* is the product of collaboration, specifically with Marie Papenheim, who in 1909 was twenty-seven years old and a recently graduated physician specializing in dermatology. Pappenheim was born into a prosperous Viennese family, with several physicians and psychiatrists among her immediate relatives. Links to the Freudian circle have encouraged interpretations of *Erwartung* in terms of psychoanalysis and theories of hysteria, but other factors in Pappenheim's life are just as significant for understanding the work. As Professor Elizabeth Keathley has shown, Pappenheim was actively involved with the feminist movement, the struggle for women's rights, and socialist politics. While a medical student, Pappenheim published several poems in Karl Kraus's journal *The Torch*, dealing with such issues as the position of unwed mothers in society and the challenge of reconciling romantic love with the preservation of individuality. The manuscript of the libretto shows that Schoenberg and Pappenheim worked closely together to revise it before and during the composition of the music.



Schoenberg's sketch for Scene 1 of "Erwartung"

Just as important as the actual sung text are the extremely detailed stage directions throughout, describing the woman's feelings as well as her actions and gestures. The quality of constant change in *Erwartung*'s music is due in large part to Schoenberg's attempt to follow every nuance of the stage actions and the sung text. The intimate connection of the music to the Woman's word and gesture points to close links to the melodrama tradition, a genre in which music vividly illustrated a spoken text (well known examples include portions of Beethoven's *Fidelio* and Weber's *Der Freischütz*.) While in *Erwartung* there are virtually no concrete returning themes or motives that the listener can follow, as in the melodrama there are certain types of material that return, mirroring the shifting text. For example, when the woman recalls tender moments with her lover, there are passages with sweeping vocal phrases that recall the operas of Strauss, whose *Salome* and *Elektra* were premiered not long before.

Other returning textual images, such as the moon, which the Woman sees as both comforting and threatening, are accompanied by similar types of music marked by the use of repetitive ostinato patterns and the sounds of the celesta and harp. There are also passages of very literal text-painting for the forest noises, including the sound of crickets chirping, the cry of a night bird, and, perhaps most disturbing, the percussive rustling of blood dripping on the fallen leaves, an effect Schoenberg creates by threading paper strips through the harp strings. Such realistic sounds underscore an aspect of the work that was important to both Schoenberg and Pappenheim—that we are to experience this forest just as the Woman does. Indeed there is evidence that in writing the text Pappenheim drew upon her own recent experiences of having to walk home from


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work late at night through a frightening dark forest. For a Berlin production in 1930, Schoenberg wrote to the director strongly objecting to the use of stylized scenery, demanding instead reality: "It is essential for the woman to be seen always in the forest so that people realize she is afraid of it!! For the whole drama can be understood as a nightmare. But for that very reason it must be a real forest and not merely a conventional one, for one may loathe the latter, but one can't be afraid of it."

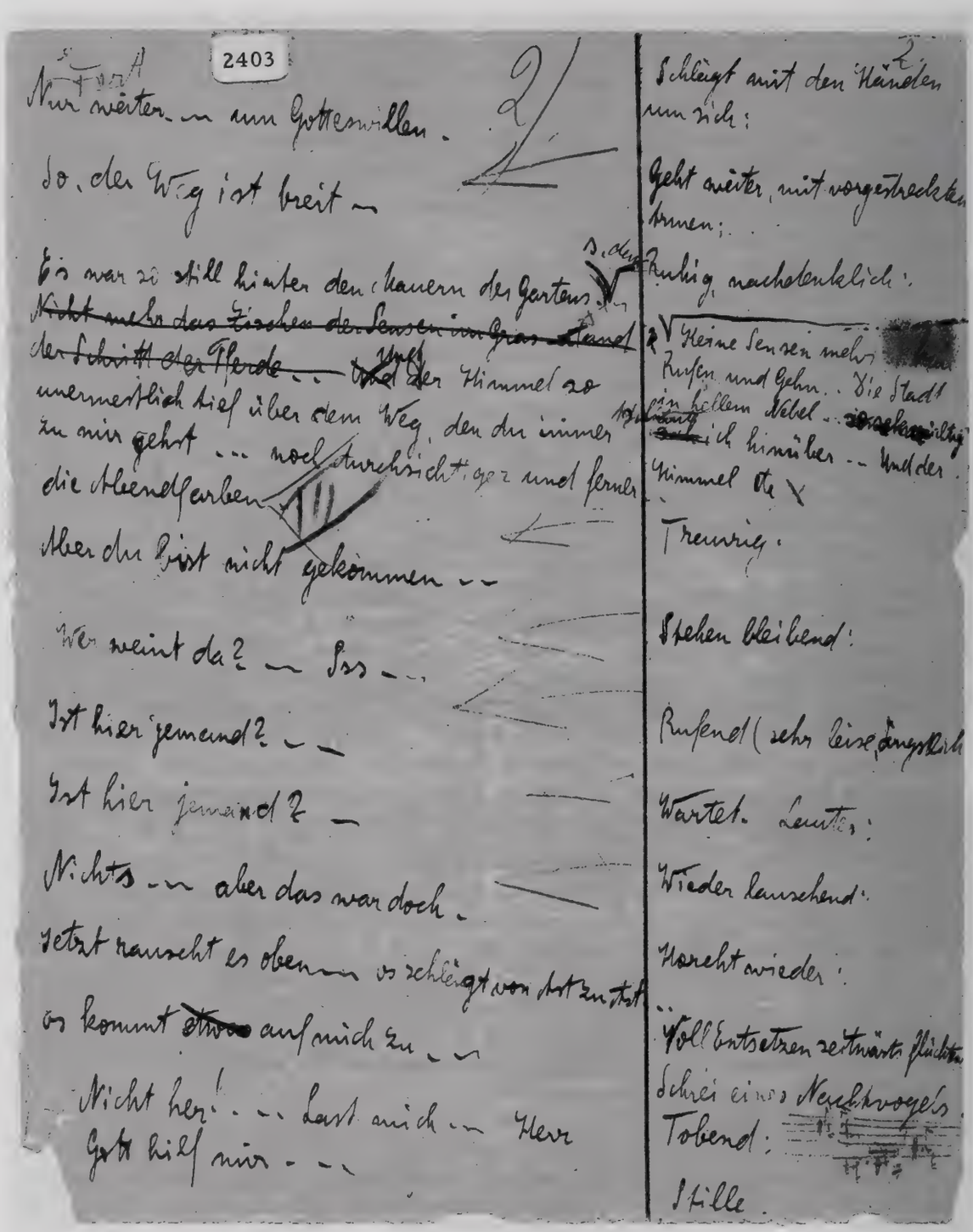
The sudden interruptions and exclamations become more intense as the Woman is subjected to increasingly frightening visions and imaginings. The first major climax occurs when she finds the body and realizes that it is her lover: her dreadful cry is followed by a grand pause in the orchestra, the only moment of extended silence in the piece. She then tries to convince herself that the body is only another vision, but she is gradually forced to confront the truth again, building up to another powerful climax on the word "*Hilfe*" ("Help!") marked by a notated scream descending two octaves in an echo of *Parsifal*'s Kundry. These passages of obvious external agitation are contrasted by what might be regarded as internalized or repressed climaxes based on obsessively repeating ostinato figures, as if the Woman were transfixed in terror. The most extended such moment is the end of the third scene, when the Woman has a terrifying vision of an animal with protruding eyes.

One of the most interesting passages in *Erwartung* comes very near the end of the score, where the Woman says the words: "A thousand people pass by, I don't recognize you." Motivated by the very similar text, Schoenberg quotes a few measures from his own early song "*Am Wegrand*" ("At the roadside") from his 1905 Opus 6 collection. Some have proposed that this passage is a key to the whole work and that the song's D minor harmony and characteristic melodic shapes are hidden throughout the opera. Yet rather than a key to the work, this moment is something closer to a keyhole in a door that is now locked. It is as if deep in the woman's reminiscence she catches a glimpse of familiar music from her past. But for both the woman on stage and the listeners in the audience the sense of stability rapidly slips away.

That this moment of remembering what has been lost occurs so near the end is significant as well for how we interpret the conclusion of *Erwartung* and its overall meaning. Some read it as marking the woman's final descent into madness, adding her to the long line of demented operatic heroines. Yet if we keep in mind Pappenheim's background one can hear the ending as an opening out into new possibilities as the Woman confronts a life alone. Throughout the work there is an opposition of the images of the enclosed garden, associated with the man and domestic stability, and the path forward through the unbounded forest. While she is drawn to the memories of her time with the man, the Woman always returns to an awareness of her current situation. The quotation of Schoenberg's early song so near the end can be heard in the same way. It offers us a brief moment of comfort represented by the familiar sounds of the past; but rather than settling down, *Erwartung* concludes with an extraordinary opening out into the unknown, as simultaneously falling and rising scales fan out to the farthest extremes.

—Joseph Auner

Joseph Auner is Professor of Music and Chair of the Department of Music at Tufts University. His main areas of research are the Second Viennese School, music in the Weimar Republic, and music and technology. His book *A Schoenberg Reader: Documents of a Life* was published in 2003 by Yale University Press. He is currently writing a short history of 20th- and 21st-Century Music for Norton.



A page of Marie Pappenheim's manuscript for the end of Scene 2, with Schoenberg's annotations and a musical notation, at the bottom right corner, for the "screech of a night bird" ("Schrei eines Nachtvogels")

ARNOLD SCHOENBERG

ERWARTUNG

Text by Marie Pappenheim (1882-1966)

SCENE 1: The edge of a forest. Roads and fields are lit by the moon; the forest is tall and dark. Only the first trees and the beginning of a broad path are bright. A woman approaches.

Hier hinein? Man sieht den Weg nicht...	In here?... I can't see the way...
Wie silbern die Stämme schimmern...	How silvery the tree trunks shine...
wie Birken...	like birches...
Oh, unser Garten...	Oh! Our garden...
Die Blumen für ihn sind sicher verwelkt...	The flowers for him have surely faded.
Die Nacht ist so warm...	The night is so warm.
Ich fürchte mich...	I'm afraid...
Was für schwere Luft herausschlägt...	What oppressive air comes from there...
Wie ein Sturm, der steht...	like a storm, but staying still...
So grauenvoll ruhig und leer...	So frightfully calm and empty...
Aber hier ist's wenigstens hell...	But here at least it's bright...
Der Mond war früher so hell...	the moon was so bright earlier...
Oh! Noch immer die Grille...	Oh, the cricket again...
mit ihrem Liebeslied...	with its love song...
Nicht sprechen... es ist so süss bei dir...	Don't speak... it's so nice near you...
Der Mond ist in der Dämmerung...	It's the twilight moon...
Feig bist du, willst ihn nicht suchen?	Are you a coward, afraid to look for him?
So stirb doch hier.	So die here then.
Wie drohend die Stille ist...	How threatening this silence is...
Der Mond ist voll Entsetzen...	The moon is full of terror...
Sieht der hinein?...	can it see in there?
Ich allein... in den dumpfen Schatten...	I, alone... into the stifling shadows.

(*She gathers courage and enters the forest briskly.*)

Ich will singen, dann hört er mich...	I'll sing; then he'll hear me.

SCENE 2: Inky blackness, a broad path, tall thickly grown trees.

Ist das noch der Weg? Hier ist es eben...	Is this still the path? Here it is level.

(*She stoops, groping with her hands.*)

Was? Lass los!	What? Let go!
Eingeklemmt? Nein, es ist etwas	Caught? No, something was creeping...
gekrochen...	
Und hier auch... Wer rührt mich an?...	And here too... Who's touching me?...
Fort, nur weiter... um Gotteswillen...	Away—further... for God's sake...
So, der Weg ist breit...	Ah, the path is broad...
Es war so still hinter den Mauern	It was so peaceful behind the walls
des Gartens...	of the garden...
Keine Sensen mehr... kein Rufen	No more scything... no shouting
und Gehn...	or movement...
Und die Stadt in hellem Nebel...	and the town in bright fog...
so sehnsüchtig schaute ich hinüber...	I looked over there so longingly...
Und der Himmel so unermesslich tief	And the sky so immeasurably high
über dem Weg,	over the path

Den du immer zu mir gehst...	you always take to me...
noch durchsichtiger und ferner...	more transparent and distant...
die Abendfarben...	the evening colors...
Aber du bist nicht gekommen...	but you didn't come...
Wer weint da?...	Who's weeping there?
Ist hier jemand?	Is someone here?
Ist hier jemand? Nichts...	Is someone here? Nothing...
aber das war doch...	But surely that was...
Jetzt rauscht es oben...	Now there's rustling up above...
Es schlägt von Ast zu Ast...	moving from branch to branch...
Es kommt auf mich zu...	getting closer to me...

(*Screech of a night bird*)

Nicht her!... lass mich...	Not there!... leave me be...
Herrgott, hilf mir...	God help me...
Es war nichts...	It was nothing...

(*She starts to run.*)

Nur schnell, nur schnell...	quickly, quickly...
Oh, oh...was ist das?...	Oh, oh, what's that?
Ein Körper...	A body...
Nein, nur ein Stamm...	No, just a tree trunk.

SCENE 3: The path still in the dark. Next to it a broad band of light. The moon lights up a clearing in the forest. The woman approaches from the darkness.

Da kommt ein Licht!...	There's a light!...
Ach! nur der Mond... wie gut...	Oh! Just the moon... Good...
Dort tanzt etwas Schwarzes...	Something black's dancing there...
hundert Hände...	a hundred hands...
Sei nicht dumm... es ist der Schatten...	Don't be silly... it's the shadow.
Oh! Wie dein Schatten auf die weissen Wände fällt...	Oh! Your shadow on the white walls...
Aber so bald musst du fort...	But must you leave so quickly?

(*Rustling*)

Rufst du?...	Did you call?
Und bis zum Abend ist es so lang...	And it's so long until evening...

(*Slight gust of wind*)

Aber der Schatten kriecht doch!	But the shadow is crawling!
Gelbe, breite Augen, so vorquellend, wie ein Stielen...	Yellow, wide eyes, protruding, like stalks...
Wie es glotzt...	How it stares...
Kein Tier, lieber Gott, kein Tier...	That's no animal! Dear God, no animal...
Ich habe solche Angst...	I'm so frightened...
Liebster, mein Liebster, hilf mir...	Dearest, my dearest... Help me...

SCENE 4: A broad, moonlit road leads from the right out of the forest, disappearing again into the darkness of tall trees somewhat to the left. On the very left the road comes into the open again and is joined by a path leading to a house. The woman enters slowly, exhausted. Her dress is torn, her hair in disarray. Her face and hands are bleeding.

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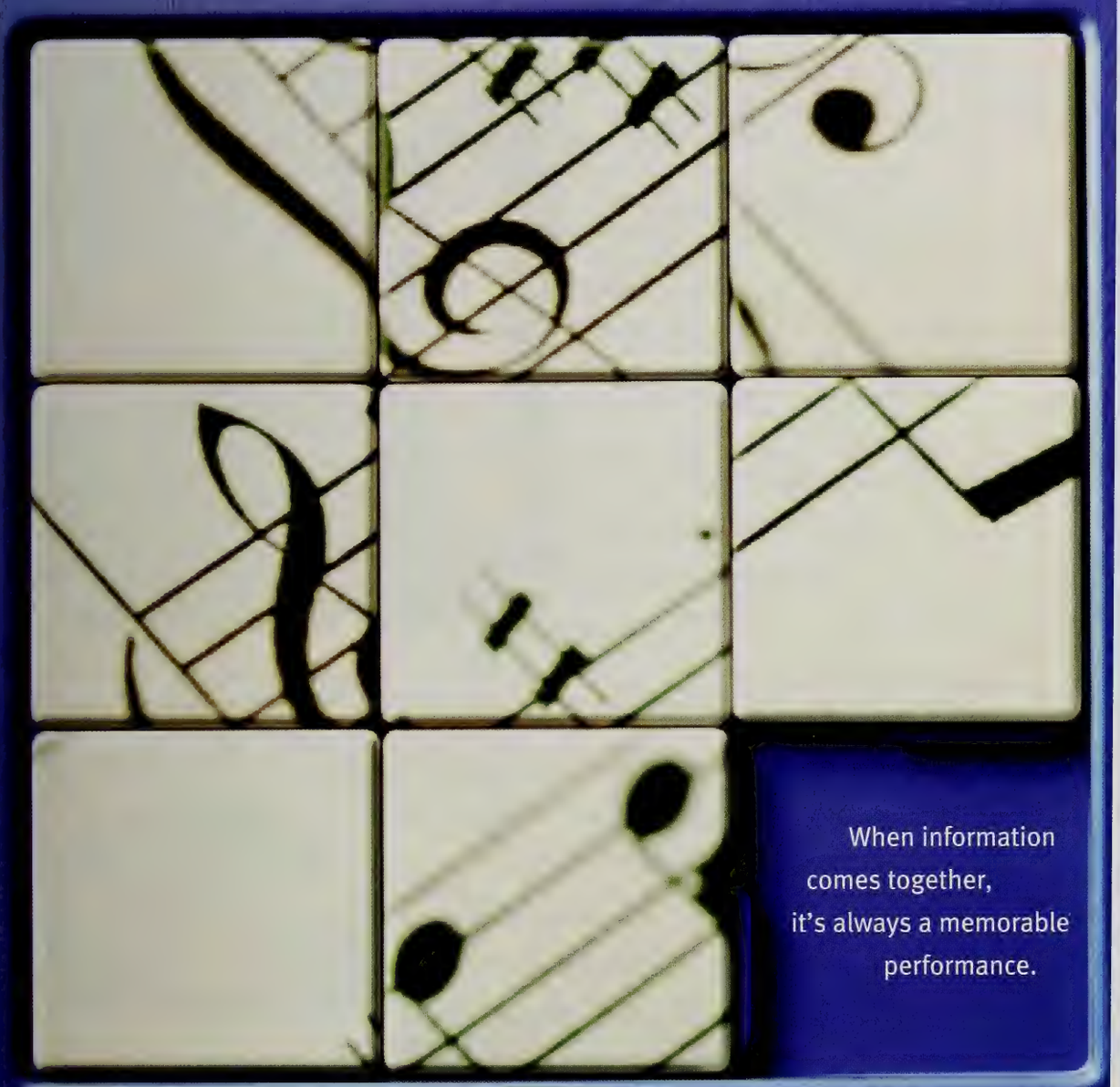


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Er ist auch nicht da...
Auf der ganzen langen Strasse nichts Lebendiges...
und kein Laut...
Die weiten blassen Felder sind ohne Atem, wie erstorben...
kein Halm rührt sich.
Noch immer die Stadt... und dieser fahle Mond...
Keine Wolke, nicht der Flügelschatten eines Nachtvogels am Himmel...
diese grenzenlose Totenblässe...
Ich kann kaum weiter...
und dort lässt man mich nicht ein...
die fremde Frau wird mich fortjagen!
Wenn er krank ist!
Eine Bank... ich muss ausruhen...
Aber so lange habe ich ihn nicht gesehen...

He's not there either...
On the whole, long street, there's nothing alive...
and no sound...
Not a breath in the long, pale fields, as if they're dead...
Not a blade of grass moves.
There's the town still... and this pale moon...
not a cloud, nor the winged shadow of a night bird in the sky...
this endless, deathly pallor...
I can hardly go on...
and there they'll not let me in...
the strange woman will drive me away!
What if he's ill?
A bench... I need to rest.
But I haven't seen him for so long.

(*She touches something with her foot.*)

Nein, das ist nicht der Schatten der Bank!
Da ist jemand...

No, that's not the shadow of the bench!
There's someone there...

(*She stoops and listens.*)

Er atmet nicht...

He's not breathing...

(*She gropes down.*)

Feucht... hier fliesst etwas...
Es glänzt rot...
Ach, meine Hände sind wund gerissen...
Nein, es ist noch nass, es ist von dort.

Damp... something's flowing here...
It's shining red...
Oh, my hands are torn... wounded...
No, it's still wet, it's from there.

(*She attempts to drag the object out.*)

Ich kann nicht.

I can't do it.

(*She bends down.*)

Das ist er!

It's he!

(*She sinks to the ground. Later she half raises herself so that her face is turned to the trees.*)

(*Confused*)

Das Mondlicht...
nein dort...
das ist der schreckliche Kopf...
das Gespenst...
wenn es nur endlich verschwände...
wie das im Wald...
Ein Baumschatten... ein lächlicher Zweig...
Der Mond ist tückisch...

The moonlight...
no, there...
the dreadful head...
the spectre...
if it would only disappear...
like the one in the woods...
A tree shadow... a silly branch...

The moon is deceitful...

Please turn the page quietly.

weil er blutleer ist... malt er rotes Blut...	because it is without blood,... it paints red blood...
Aber es wird gleich zerfliessen...	But it will soon flow away...
Nicht hinsehen... Nicht drauf achten...	Don't look... Don't take any notice...
Es zergeht sicher... wie das im Wald...	Surely it will vanish... like the one in the woods...
Ich will fort... ich muss ihn finden...	I must go on... I must find him...
Es muss schon spat sein...	It must be late already...

(*She turns partly around.*)

Es ist nicht mehr da... Ich wusste...	It's not there anymore... I knew it...

(*She turns farther.*)

Es ist noch da... Herrgott im Himmel...	It's still there... God in heaven...
Es ist lebendig...	It's alive...
Es hat Haut... Augen... Haar...	It has skin, eyes, hair...

(*She bends down, as though trying to look in his face.*)

Seine Augen... es hat seinen Mund...	his eyes... it has his mouth...
Du... du... bist du es...	You... you... is it you?...
Ich habe dich so lange gesucht...	I've searched for you so long...
Im Walde und...	in the forest and...

(*tugging at him*)

Hörst du?	Do you hear?
Sprich doch... sieh mich an...	Then speak... look at me...
Herr Gott, was ist...	Lord God, what is...
Hilfe! Um Gotteswillen!... rasch!... hört mich denn niemand?	Help! For God's sake!... quickly... can no one hear me?
Er liegt da... Wach auf... Wach doch auf...	He's lying there... Wake up! Wake up!...
Nicht tot sein, mein Liebster...	Don't be dead, my darling...
Nur nicht tot sein... Ich liebe dich so.	Just don't be dead, I love you so...
Unser Zimmer ist halbhell...	Our room is half-lit...
Alles wartet...	Everything's waiting...
Die Blumen duften so stark...	The flowers are so fragrant...
Was soll ich tun...	What shall I do?...
Was soll ich nur tun, dass er aufwacht?	What can I do to wake him up?

(*She takes his hand.*)

Deine liebe Hand... so kalt?	Your dear hand... so cold?
Wird sie nicht warm an meiner Brust?	Will it not become warm at my breast?
Mein Herz ist so heiss vom Warten...	My heart is so warm from waiting...
die Nacht ist bald vorbei...	the night is nearly over...
du wolltest doch bei mir sein diese Nacht.	you wanted to be with me tonight...
Oh! es ist heller Tag...	Oh, it's broad daylight...
Bleibst du am Tage bei mir?	Will you stay the day with me?
Die Sonne glüht auf uns...	The sun is gleaming down on us...
deine Hände liegen auf mir... deine Küsse...	your hands lie upon me... your kisses...
mein bist du... du!	you are mine... you!
Sieh mich doch an, Liebster, ich liege neben dir...	Look at me, darling, I'm lying next to you...

So sieh mich doch an...
Ah! wie starr, wie fürchterlich deine Augen sind...
drei Tage warst du nicht bei mir...
Aber heute... so sicher...
der Abend war so voll Frieden...
Ich schaute und wartete...
Über die Gartenmauer dir entgegen...
so niedrig ist sie...
Und dann winken wir beide...
Nein, nein, es ist nicht wahr...
Wie kannst du tot sein?
Überall lebtest du...
Eben noch im Wald...
deine Stimme so nahe an meinem Ohr...
Immer, immer warst du bei mir...
dein Hauch auf meiner Wange,
deine Hand auf meinem Haar...
Nicht wahr... ist es nicht wahr?
Dein Mund bog sich doch eben noch unter meinen Küssen...
Dein Blut tropft noch jetzt mit leisem Schlag...
Dein Blut ist noch lebendig...
Oh, der breite rote Streif...
Das Herz haben wir getroffen...
Ich will es küssen mit dem letzten Atem...
dich nie mehr loslassen...
In deine Augen sehn...
Alles Licht kann ja aus deinen Augen...
mir schwindelte, wenn ich dich ansah...
Nun küss ich mich an dir zu Tode.
Aber so seltsam ist dein Auge...
Wohin schaust du?
Was suchst du denn?

So look at me...
Oh, how fixed and terrifying are your eyes...
For three days you weren't with me...
But today... surely...
the evening was so peaceful...
I watched and waited...
Over the garden wall, to meet you...
it is so low...
and then we both waved...
No, no, it's not true...
How can you be dead?
You were everywhere alive...
Even now in the woods...
Your voice so near to my ear,
you were always by me, always...
your breath on my cheek...
your hand on my hair...
isn't that true... isn't it?
Your mouth gave itself over just now to my kisses...
Your blood still moves to a gentle pulse...

Your blood is still alive...
Oh, the broad, red stripe...
They have struck him in the heart...
I want to kiss it with my last breath...
never again to let you go...
I want to look into your eyes...
all light once came from your eyes...
my head swam when I looked at you...
Now I'll kiss you until I die from it...
But your gaze is so strange...
Where are you looking?
What are you looking for?

(*looks toward the house*)

Steht dort jemand?
Wie war das nur das letzte mal?
Was war damals nicht auch in deinem Blick?
Nein, nur so zerstreut... oder...
und plötzlich bewangst du dich...
Und drei Tage warst du nicht bei mir...
keine Zeit...
So oft hast du keine Zeit gehabt in diesen letzten Monaten...
Nein, das ist doch nich möglich...
das ist doch...
Ah, jetzt erinnere mich...
der Seufzer im Halbschlaf... wie ein Name...
Du hast mir die Frage von den Lippen geküsst...

Is someone standing there?
How was it the last time?
Wasn't that also in your glance then?

No, it's so confusing... or...
and suddenly you held yourself back...
And for three days you weren't with me...
no time...
so often you had no time in these last months...
No, it's still not possible...
it's not...
Ah, now I remember...
the sighing, in half-sleep... like a name...

you kissed the question from my lips...

Please turn the page quietly.

Aber warum versprach er mir, heute zu kommen?
Ich will das nicht... nein, ich will nicht...
Warum hat man dich getötet? Hier vor dem Hause...
hat dich jemand entdeckt?...
Nein, nein...
mein einzig Geliebter... das nicht...
Oh, der Mond schwankt... ich kann nicht sehen...
Schau mich doch an...
Du siehst wieder dort hin?
Wo ist sie denn, die Hexe, die Dirne...
die Frau mit den weissen Armen...
Oh, du liebst sie ja die weissen Arme...

wie du sie rot küsst...
Oh, du... du, du... Elender, du Lügner... du...
Wie deine Augen mir ausweichen!
Krümmst du dich vor Scham?

But why did he promise to come to me today?
I won't have it... no, I won't...
Why have you been killed? Here in front of the house...
did someone discover you?
No, no...
my sole beloved... not that...
Oh, the moon is waning... I can't see...

Look at me!
Are you looking over there again?
Where is she then, the witch, the slut...
the woman with the white arms...
Oh, how you must love them, the white arms...

How you kiss them, turning them red...
Oh, you... you, you... wretch, liar... you...
How your eyes avoid me!
Are you crumpling in shame?

(*She kicks him.*)

Hast sie umarmt... Ja? so zärtlich und gierig...
und ich wartete...
Wo ist sie hingelaufen, als du im Blute lagst?
Ich will sie an den weissen Armen herschleifen...
So... Für mich ist kein Platz da...
Oh! nicht einmal die Gnade, mit dir sterben zu dürfen...
Wie lieb, wie lieb ich dich gehabt hab'...
Allen Dingen ferne lebte ich... allem fremd.
Ich wusste nichts als dich...
dieses ganze Jahr seit du zum ersten Mal meine Hand nahmst...
Oh, so warm... nie früher liebte ich jemanden so...
Dein Lächeln und dein Reden...
Ich hatte dich so lieb...
Mein Lieber... mein einziger Liebling...
hast du sie oft geküsst?... während ich vor Sehnsucht verging.
Hast du sie sehr geliebt?
Sag nicht: ja...
Du lächelst schmerzlich...
vielleicht hast du auch gelitten...
vielleicht rief dein Herz nach ihr...
Was kannst du dafür?...
Oh, ich fluchte dir...

You embraced her... Yes? so tenderly and greedily...
and I waited...
Where has she run off, while you lay here in your blood?
I'll drag her here by her white arms...

Just so... There's no place here for me...
Oh! Not even the blessing of dying here with you...
How much, how very much I loved you...
I lived far from all things... a stranger to all.
I knew nothing but you...
this whole year since you took my hand for the first time...
Oh, so warm... never before have I loved anyone so...
Your smiles and your words...
I loved you so...
My darling... my sole darling...
did you kiss her often?... while I was dying of longing?
Did you love her very much?
Don't say "yes"...
You smile sadly...
perhaps you suffered too...
perhaps your heart called out for her...
What could you do?
Oh, I cursed you...

Aber dein Mitleid machte mich glücklich...	But your sympathy made me happy...
Ich glaubte, war im Glück...	I believed I was happy...
Liebster, Liebster, der Morgen kommt...	Darling, darling, morning's coming...
Was soll ich allein hier tun?	What shall I do here alone?
In diesem endlosen Leben...	In this endless life...
in diesem Traum ohne Grenzen und Farben...	in this dream without borders and colors...
denn meine Grenze war der Ort, an dem du warst...	for my border was whatever place you were...
und alle Farben der Welt brachen aus deinen Augen...	and all the colors of the world shone from your eyes...
Das Licht wird für alle kommen...	The light will come for everyone else...
aber ich allein in meiner Nacht?	But what of me, alone in my night?
Der Morgen trennt uns... immer der Morgen...	Morning separates us... always the morning...
So schwer küsst du zum Abschied...	So heavy is your parting kiss...
Wieder ein ewiger Tag des Wartens...	Again an endless day of waiting...
Oh, du erwachst ja nicht mehr.	oh, you won't wake up anymore.
Tausend Menschen ziehn vorüber...	Thousands of people pass by...
ich erkenne dich nicht.	I don't recognize you.
Alle Leben, ihre Augen flammen...	All of them are alive, their eyes burning...
Wo bist du?...	Where are you?
Es ist dunkel...	It's dark...
dein Kuss wie ein Flammenzeichen in meiner Nacht...	your kiss, like a flaming signal in my night...
meine Lippen brennen und leuchten... dir entgegen...	my lips burning and shining... toward you...
Oh, bist du da...	Oh, you are there...
Ich suchte...	I was looking...



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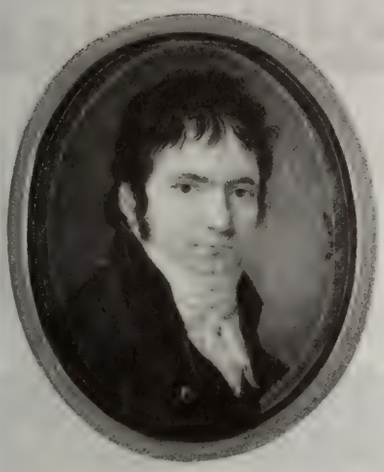
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Ludwig van Beethoven
Ah! perfido, Scene and aria, Opus 65



Beethoven composed Ah! perfido *in 1796, and Josefa Dušek, for whom it was written, sang the first performance on November 21 that year in Leipzig. It was first published in the fall of 1805, and Beethoven included it in a concert of his own in 1808. Georg Henschel led the first Boston Symphony performance on January 20, 1883, with solost Katherine van Arnham. Subsequent Boston Symphony performances featured Mme. Fursch-Madi under Wilhelm Gericke's direction, Lillian Nordica under Arthur Nikisch and later under Gericke, Mme. DeVere-Sapio under Emil Paur, Tilly Koenen under Max Fiedler, Corinne Rider-Kelsey also under Fiedler, and Margarete Matzenauer under Henry Hadley, Matzenauer's subscription performances in February 1925 being the last until Erich Leinsdorf led this music with soloist Marilyn Horne in Boston and New York in September/October 1968. Since then, the BSO has performed* Ah! perfido *with Hildegard Behrens under Seiji Ozawa; Carol Vaness under Christoph Eschenbach; Amanda Roocroft under Bernard Haitink (in January 1998, the only subscription performances since Leinsdorf's), and Karita Mattila under Osmo Vänskä (the most recent Tanglewood performance, on August 10, 2002). The orchestra includes flute, two clarinets, two bassoons, two horns, and strings.*

Ah! perfido was the second number at Beethoven's famous *Akademie* on December 22, 1808, at the Theater an der Wien (whose heating system had broken down), a marathon event at which the Fifth and *Pastoral* symphonies (with their numbers reversed) and the Choral Fantasy were given their first performances, the Piano Concerto No. 4 was given its first public hearing, three movements of the C major Mass were sung in Vienna for the first time, and at which Beethoven offered an improvisation at the piano that was almost certainly the basis for his wild and wonderful Fantasy, Opus 77.

Everything on that program was billed as being "entirely new"; truth in advertising was not an issue with Beethoven or the management of the theater. *Ah! perfido* was new to Vienna, but it was more than twelve years old, which makes it a work slightly later than the Opus 2 piano sonatas and the first version of the Piano Concerto No. 2 (actually an earlier work than No. 1). About the deceptively high opus number: the work was published in 1805 without any at all, subsequently listed as Opus 46 and Opus 48 by various publishers, and first catalogued as Opus 65, a number that for some reason had been left unassigned, in 1819 by the Viennese publisher Artaria.

Beethoven dedicated *Ah! perfido* to Countess Josephine von Clary Clam-Gallas, a gifted singer and mandolinist, although there is no record of her ever having sung it in concert. Josefa Dušek, who actually introduced the work, was a soprano admired both for dramatic intensity and technical brilliance, and thus perfectly suited to the task. She had been a dear friend of Mozart's, who wrote two of his most demanding concert arias for her.* The text for the recitative is taken from *Achille in Sciro* by Pietro Metastasio, the most famous opera librettist of the early eighteenth century; about a dozen

*Beethoven hoped to get Anna Milder (later Anna Milder-Hauptmann), who had been his Leonore in the 1805 and 1806 productions of *Fidelio*, as she would be again in 1814, to sing *Ah! perfido* at the Vienna premiere, but because of a quarrel, apparently provoked by Beethoven, she withdrew from the engagement. She was replaced, not satisfactorily, by Josephine Killitschgy, just seventeen and without any professional experience.

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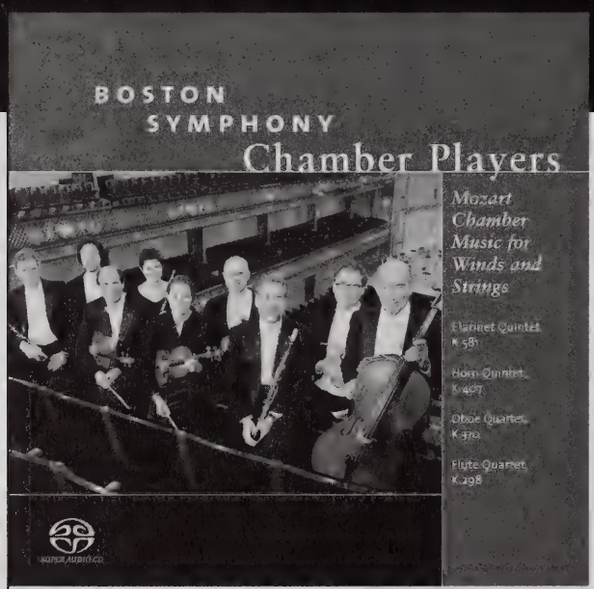
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composers had used this particular book. We don't know who wrote the words for the aria, with its primitive moon-June rhymes. In *Ah! perfido*, Beethoven, having profited from his study of *Don Giovanni* and the operas of Gluck, gave many a grateful dramatic soprano a superb occasion for the display of rage and pity, of voice, and of impeccable technique.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*. Essays by Mr. Steinberg on a variety of musical subjects also appear in *For the Love of Music–Invitations to Listening*, also from Oxford University Press.

BEETHOVEN "Ah! perfido," Scene and aria, Opus 65

(RECITATIVE)

Ah! perfido, spergiuro, barbaro traditor, tu parti?	Perfidious, perjured, barbarous traitor, do you desert me?
E son questi gl'ultimi tuoi congedi?	Is this your last farewell?
Ove s'intese tirannia più crudele?	Where has there been such cruel tyranny?
Va, scellerato, va! pur fuggi da me, l'ira de numi non fuggerai.	Go, wretched creature! Flee from me— you'll not escape the gods' anger.
Se v'è giustizia in ciel, se v'è pietà,	If there is justice in heaven, if there is pity,
congiureranno a gara tutti a punirti!	they will vie with one another to punish you!
Ombra seguace! Presente, ovunque vai, vedrò le mie vendette.	As a pursuing shadow, wherever you go, I shall see my vengeance.
Io già godo immaginando, i fulmini ti veggo già balenar d'intorno.	I rejoice already imagining it; I see the lightning strike around you.
Ah no! ah no! fermate, vindici Dei! Risparmiate quel cor, ferite il mio!	Ah no, no! Stop, avenging gods! Spare that heart; strike mine!
S'ei non è più qual era, son' io qual fui.	If he is no longer what he was, I am still what I was.
Per lui vivea, voglio morir per lui!	I lived for him; now I want to die for him.

(ARIA)

Per pietà, non dirmi, addio,	For pity's sake, do not say farewell.
di te priva, che farò?	Deprived of you, what shall I do?
Tu lo sai, bell' idol mio,	You know, my fair idol,
io d'affanno morirò.	that I shall die of grief.
Ah crudel! tu vuoi ch'io mora!	Ah, cruel one, you wish my death!
tu non hai pietà di me?	You have no pity on me?
Perchè rendi a chi t'adora	Why do you return, to one who adores you,
così barbara mercè?	such barbarous thanks?
Dite voi, se in tanto affanno	Say, o gods, if in such anguish
non son degna di pietà?	I am not worthy of your pity.

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Ludwig van Beethoven
Symphony No. 8 in F, Opus 93



Beethoven composed his Eighth Symphony in 1811 and 1812, completing it in October 1812. The first performance took place in Vienna on February 27, 1814, with the composer conducting. The American premiere took place in the Apollo Rooms in New York on November 16, 1844, with George Loder conducting the Philharmonic Society. Georg Henschel led the first Boston Symphony performances during the orchestra's first season, on February 17 and 18, 1882, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Richard Strauss, Karl Muck, Max Fiedler, Otto Urack, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Charles Munch, Arthur Fiedler, William Steinberg, Eugene Ormandy, Erich Leinsdorf, Michael Tilson Thomas, Ferdinand Leitner, Klaus Tennstedt, Charles Dutoit, Bernard Haitink (the most recent subscription series, in January 1998), Seiji Ozawa (first in 1981 and then on a number of later occasions at home and on tour, including the most recent Symphony Hall performances—one subscription, one non-subscription—in April 2001), Osmo Vänskä, and Rafael Frühbeck de Burgos (the most recent Tanglewood performance, on July 17, 2004). The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

In the summer of 1812, Beethoven was seeking relief from chronic digestive problems: at doctor's orders, he traveled from Teplitz to Karlsbad, then, after a brief stay at Franzensbad, back to Teplitz, where he had a passing affair with Amalie Sebald. From there he journeyed to Linz, where he lodged with his brother Johann and where one of his principal concerns was to break up Johann's relationship with Therese Obermeyer, the sister-in-law of a doctor renting space in Johann's house. Therese had been employed by Johann as a housekeeper but the relationship became much more personal. She already had an illegitimate daughter and supposedly had had a number of lovers. But Johann's reaction to his brother's meddling was, of course, to marry the woman, and when things became difficult for the couple in later years, he did not hesitate to blame brother Ludwig for the unhappy circumstances.

But Beethoven was occupied with composing, too, and it was at Linz, while staying at Johann's house, that he completed his Eighth Symphony; the autograph bears the inscription "Linz, October 1812." Just as Beethoven's Fifth and Sixth symphonies are paired with respect to genesis and early performance history—they were premiered at a single concert, on December 22, 1808—likewise were the composer's Seventh and Eighth symphonies linked together. The Seventh was completed just four months before the Eighth and was first played on December 8, 1813. The Eighth was introduced on February 27, 1814, at a Sunday concert in Vienna that also included the Seventh Symphony, Beethoven's "*Battle*" Symphony ("*Wellington's Victory*"), and a vocal trio reworked by Beethoven from a piece he had actually composed ten years earlier (even though he had promised a new trio as well as a new symphony for the occasion). Needless to say, the new Eighth Symphony was somewhat overshadowed by the larger Seventh, which opened the concert, but the real hit of the event was *Wellington's Victory*, whose "battle" section was encored. Regarding the Eighth's relatively cool reception, the reviewer for Vienna's *Allgemeine Musik-Zeitung* observed that "the cause of this was not in its weaker or lesser artistic workmanship... but partly in the mistake of allowing the symphony to follow the one in A major [the Seventh], and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was

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the result." As reported by his biographer Thayer, Beethoven's rather peeved explanation for the Eighth's lack of immediate success was "because it is so much better than the other [the Seventh]," but it would seem that the Eighth has still not attained the recognition it deserves: it is perhaps the least performed of all the composer's symphonies except, perhaps, for the Second.

Toward the end of the nineteenth century, George Grove articulated the reason for this situation, citing, in the main, "the overflowing fun and realism of the music.... Not only is every movement pervaded by humour, but each has some special stroke of boisterous merriment, which to those whose minds were full of the more dignified movements of the *Eroica*, the C minor, or the Number Seven, may have made it difficult to believe that the composer was in earnest and that his composition was to be taken seriously." Likewise, Philip Hale points to the Eighth as the product of a composer "in reckless mood, delighting in abrupt contrasts... characterized by mad jollity, and a playfulness that at times approaches buffoonery." Beethoven's own word for this was "*aufgeknöpft*," "unbuttoned," and this is the term commentators have seized upon to characterize this symphonic product of his cheerful nature.

The first movement, Allegro vivace e con brio, contrasts a bright but forceful idea with a waltzlike second theme of comic bent. There is constant alternation of bright and dark, and a preponderance of the *sforzato* accents and rhythmic drive so typical of Beethoven; the end of the development virtually barrels into the recapitulation. The second movement, marked Allegretto scherzando, suggests in its sixteenth-note staccato accompaniment the ticking of a metronome; the main tune may have been based upon, or given rise to, a canon Beethoven contrived in honor of Johann Nepomuk Maalzel, Vienna's "Court Mechanician" and inventor of the "musical chronometer." The playful character of this brief movement resides in its overlaying of trills, accents, and sudden *fortissimo* tremolos.

The third movement is marked "Tempo di Menuetto" but actually parodies the courtly minuet of Mozart and Haydn. The original trumpet-and-drums reinforcement of the downbeat—and note that the opening two notes of the movement constitute an *upbeat*—is displaced during the course of the minuet, and the *dolce* horn melody of the Trio is offset by a scampering cello accompaniment that suggests a quite different sort of character. The Allegro vivace finale moves like the wind: the triplets that form the upbeat to the main idea and pervade the accompaniment are barely distinguishable to the ear. As in the first movement, there are fits and starts, juxtapositions of *pianissimo* and *fortissimo*, and bouncing octaves in the bassoon and timpani contribute to the fun. So much energy is accumulated along the way that, to wind things up, Beethoven writes a coda as long as the entire main part of the movement, and, at the end, we can almost imagine him grabbing us by the shoulders, shaking us hard, and laughing.

—Marc Mandel

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Good places to begin reading about Schoenberg are *Arnold Schoenberg's Journey* by Allen Shawn (Harvard University paperback); the chapter on Schoenberg in Jan Swafford's *Vintage Guide to Classical Music* (Vintage paperback); the brief but insightful *Arnold Schoenberg* by Charles Rosen (University of Chicago paperback), and *The New Grove Second Viennese School (Schoenberg, Webern, Berg)*, which brings together, from the 1980 edition of The New Grove Dictionary of Music and Musicians, the entries on Schoenberg by Oliver Neighbor, Webern by Paul Griffiths, and Berg by George Perle (Norton paperback). The 2001 edition of Grove has a somewhat revised version of Neighbor's essay on Schoenberg. The comprehensive website of the Schoenberg Institute in Vienna—www.Schoenberg.at—includes photographs, reproductions of Schoenberg's paintings, notes on the music, bibliographies, discographies, and more. Many of Schoenberg's own most important writings have been collected in *Style and Idea*, translated by Leo Black and edited by Leonard Stein (University of California paperback). *Arnold Schoenberg's Letters*, a selection of correspondence edited by Erwin Stein, is fascinating and indispensable (University of California paperback). Tufts University Professor Joseph Auner's *A Schoenberg Reader: Documents of a Life*, published in 2003, will be of interest both to general readers and to specialists (Yale University Press). Geared more to specialists are *Schoenberg and his World*, a collection of essays on the composer edited by Walter Frisch (Princeton University paperback); Frisch's *The Early Works of Arnold Schoenberg, 1893-1908* (University of California paperback), and Bryan R. Simms's *The Atonal Music of Arnold Schoenberg* (Oxford University Press).

James Levine recorded *Erwartung* in 1989 with Jessye Norman and the Metropolitan Opera Orchestra (Philips). Anja Silja's recording with Christoph von Dohnányi conduct-

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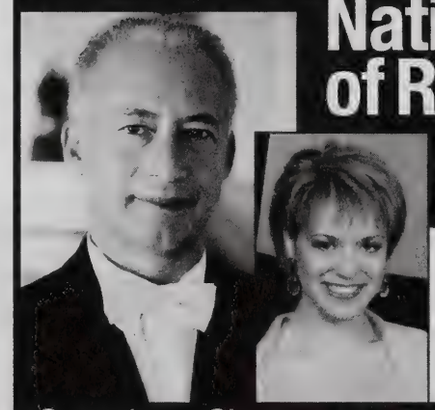




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ing the Vienna Philharmonic is in a specially priced two-disc all-Schoenberg "Double Decker" containing a number of the works performed as part of the BSO's Beethoven/Schoenberg cycle (London/Decca, also including *Verklärte Nacht*, the Chamber Symphony No. 1, Variations for Orchestra, Five Pieces for Orchestra, and the Opus 8 Orchestra Songs). Pierre Boulez's recording of *Erwartung* with the BBC Symphony Orchestra has soprano Janis Martin as soloist (Sony Classical). A 1955 concert performance features soprano Magda László with Hermann Scherchen (who collaborated closely with Schoenberg) and the Bavarian Radio Symphony Orchestra (Orfeo d'or). Recordings not currently listed include Helga Pilarczyk's with conductor Robert Craft, noteworthy for having been made after a run of staged performances with the Washington Opera Society (originally CBS), and Susan Davenny Wyner's with Arthur Weisberg conducting the Orchestra of the Twentieth Century (originally CRI). Dimitri Mitropoulos recorded *Erwartung* with the New York Philharmonic and soloist Dorothy Dow at the time of the United States premiere in 1951 (CBS/Sony).

Edmund Morris's recent *Beethoven: The Universal Composer* is a thoughtful and first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies of the composer are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback) and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also well worth investigating is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers a comprehensive, thoroughly informed approach geared to the general reader (Norton paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). A much older but still crucial biography, dating from the nineteenth century, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the more recent edition of Grove (2001). Also of interest are *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback) and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

Michael Steinberg's program notes on the nine symphonies are in his book *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's time-honored program notes on the symphonies are among his *Essays in Musical Analysis*, as is his essay on the *Coriolan* Overture (Oxford). Other useful treatments of the symphonies include George Grove's classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback), and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback). Roger Fiske's *Beethoven Concertos and Overtures*, in which you can read about *Coriolan*, is another useful volume in that series.

For a recording of the *Coriolan* Overture, there are Beethoven overture compilations with Kurt Masur and the Gewandhaus Orchestra of Leipzig (Philips), Herbert von Karajan and the Berlin Philharmonic (Deutsche Grammophon), David Zinman and the Tonhalle Orchestra of Zurich (Arte Nova), Nikolaus Harnoncourt and the Chamber Orchestra of Europe (Teldec), and (to name one of today's younger conductors) Daniel Harding with the Deutsche Kammerphilharmonie (Virgin Classics). The Boston Symphony Orchestra recorded the *Coriolan* Overture under Charles Munch in 1956 and under Erich Leinsdorf in 1966 (both for RCA). Important historic recordings include Willem Mengelberg's

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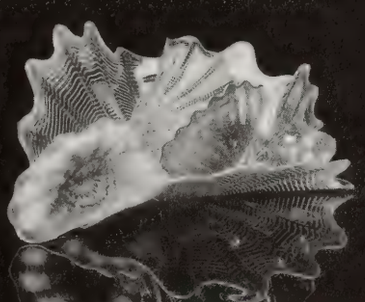
with the Concertgebouw Orchestra of Amsterdam, from 1931 (Naxos); Arturo Toscanini's with the NBC Symphony Orchestra, either studio-recorded in 1945 for RCA or in a dramatic 1939 broadcast from his famous Beethoven cycle of that year (various labels); and a powerful wartime concert performance from 1943 with Wilhelm Furtwängler conducting the Berlin Philharmonic (Deutsche Grammophon and other labels).

Recent recordings of *Ah! perfido* include Christine Brewer's with David Parry and the Philharmonia Orchestra (Chandos) and Karita Mattila's with Sir Colin Davis and the Staatskapelle Dresden (Erato). Older recordings include Maria Callas's with Nicola Rescigno and the Orchestre de la Société du Conservatoire Paris (EMI), Eileen Farrell's with Max Rudolf and the Columbia Symphony Orchestra (Sony, as one of several items filling out the CD reissue of the soprano's "Puccini Arias" album), and a 1970 Cleveland performance by Eleanor Steber with James Levine leading the University Circle Orchestra in Severance Hall (VAI).

The Boston Symphony Orchestra recorded Beethoven's Symphony No. 8 under Serge Koussevitzky in 1936, under Charles Munch in 1958, and (as part of his complete Beethoven cycle with the orchestra) under Erich Leinsdorf in 1969 (all for RCA). Other complete cycles of the nine symphonies (listed alphabetically by conductor) include Christoph von Dohnányi's with the Cleveland Orchestra (Telarc), Nikolaus Harnoncourt's with the Chamber Orchestra of Europe (Teldec), Herbert von Karajan's with the Berlin Philharmonic (notably their cycle issued originally in 1963), George Szell's with the Cleveland Orchestra (Sony Classical), and Arturo Toscanini's with the NBC Symphony Orchestra (RCA, and, despite dated sound, virtually never out of the catalogue, for every good reason). Period-instrument recordings of the Beethoven symphonies have included John Eliot Gardiner's with the Orchestre Révolutionaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (originally Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre). The very first, and still illuminating, complete recorded Beethoven symphony "cycle" (in quotes because several orchestras were used)—Felix Weingartner's from the 1930s with the Vienna Philharmonic, the London Symphony, the London Philharmonic, and the British Symphony Orchestra—has been reissued on CD in impressively listenable sound (Naxos).

—Marc Mandel

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Soprano Deborah Voigt, one of today's foremost interpreters of dramatic opera roles by Wagner and Richard Strauss, is also acclaimed for such Italian roles as Amelia, Aida, Lady Macbeth, Tosca, and Leonora (in both *La forza del destino* and *Il trovatore*) and as Cassandre in Berlioz's *Les Troyens*. Her current season includes Verdi's *Un ballo in maschera* at San Francisco Opera and her first staged performances of the title role in Strauss's *Salome*, at Lyric Opera of Chicago. She also sings *Salome* in concert with the National Symphony and the final scene from *Salome* and Chrysothemis's monologue from *Elektra* with the Saint Louis Symphony. Other season highlights include a new Metropolitan Opera production of Strauss's *Die ägyptische Helena*; a return to the Vienna State Opera for Sieglinde in Act I of Wagner's *Die Walküre* opposite Plácido Domingo, as well as the Marschallin in *Der Rosenkavalier* and the title role in *Ariadne auf Naxos*; the Philadelphia Orchestra's gala for the 150th anniversary of the Academy of Music; and Schoenberg's *Erwartung* with James Levine and the Boston Symphony Orchestra. She closes her season with concerts in Munich and Baden-Baden with the Munich Philharmonic, and singing Strauss songs with the New York Philharmonic. In addition, with pianist Brian Zeger, she undertakes a recital tour in the United States and abroad. Ms. Voigt has sung starring roles the world over in Strauss's *Ariadne auf Naxos*, *Der Rosenkavalier*, *Elektra*, *Die Frau ohne Schatten*, *Die ägyptische Helena*, and *Friedenstag*, as well as in Wagner's *Tristan und Isolde*, *Die Walküre*, *Lohengrin*, *Tannhäuser*, and *Der fliegende Holländer*. A DVD of her performance in the title role of Ponchielli's *La gioconda* (a recent addition to her repertoire) with Barcelona's Liceu Opera is being released this season. An exclusive EMI Classics artist, Ms. Voigt has released two acclaimed solo CDs: "All My Heart" (a recital of American songs) and "Obsessions" (scenes and arias from operas by Wagner and Strauss). Her extensive discography of complete operas ranges from *Tristan und Isolde* to *Les Troyens* and *Die Frau ohne Schatten.* A devotee of Broadway and American song, she has performed popular fare in benefit concerts for Broadway Cares/Equity Fights AIDS and the New York Theater Workshop, and in concerts at the Hollywood Bowl with Barbara Cook and Dianne Reeves. She sang "America the Beautiful" on NBC's nationwide broadcast of Macy's 2004 Independence Day fireworks show and last season made her "American Songbook" cabaret concert debut in New York. Deborah Voigt studied at California State University at Fullerton. A member of San Francisco Opera's Merola Program, she was a winner in the Tchaikovsky Competition in Moscow and Philadelphia's Luciano Pavarotti Vocal Competition. She has been awarded France's Chevalier de l'Ordre des Arts et des Lettres and was *Musical America*'s 2003 Vocalist of the Year. For more information, please visit www.deborahvoigt.com. Deborah Voigt made her BSO debut in December 1991 with Mozart's Requiem, then returned two months later for Verdi's Requiem in February 1992, with Seiji Ozawa conducting on both occasions. She made her Tanglewood debut with Ozawa and the BSO in August 2001, in the title role of Strauss's *Salome* (her role debut). She has since sung with the orchestra in Wagner's Wesendonck Lieder (at Tanglewood under Gianandrea Noseda, in August 2004); as Senta in *The Flying Dutchman* led by James Levine (her most recent subscription appearance, in March 2005), and in Mahler's Symphony No. 8 under Levine (at Tanglewood in July 2005). Also in July 2005 she appeared as Wagner's Sieglinde (in Act I of *Die Walküre*) and Brünnhilde (in Act III of *Götterdämmerung*) with James Levine and the Tanglewood Music Center Orchestra in that summer's Leonard Bernstein Memorial Concert.

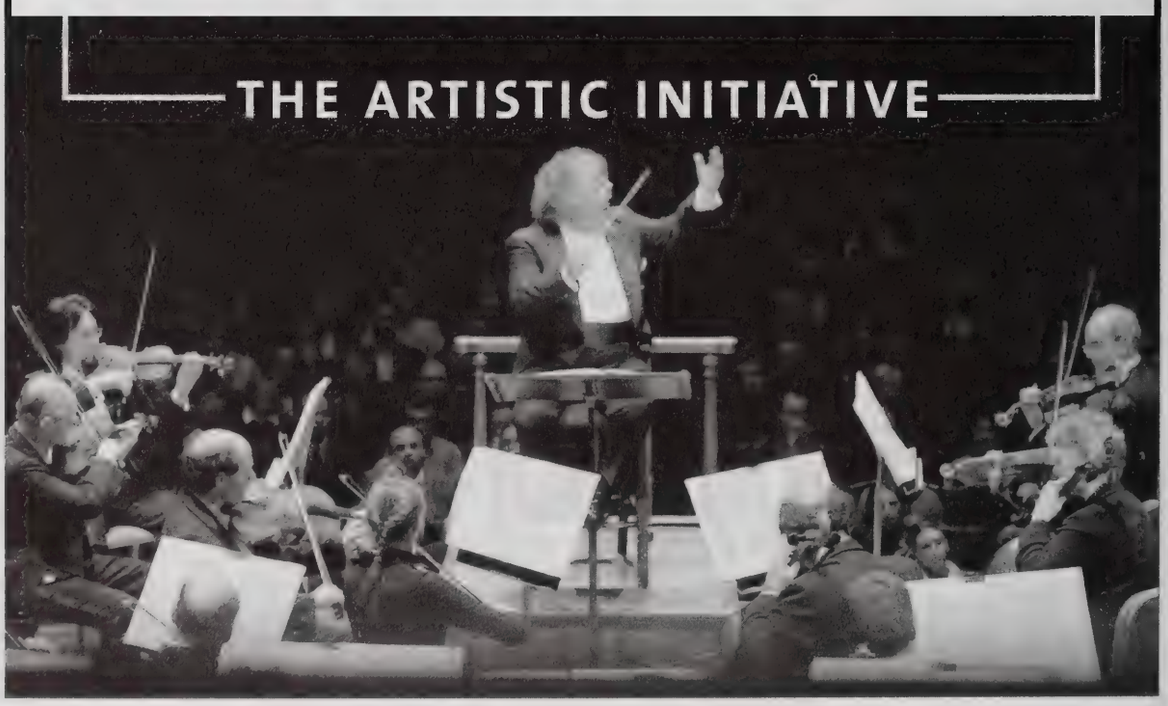
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For more information about joining the Higginson Society, contact Yong-Hee Silver, Manager of the Higginson and Fiedler Societies at (617) 638-9253 or ysilver@bso.org.

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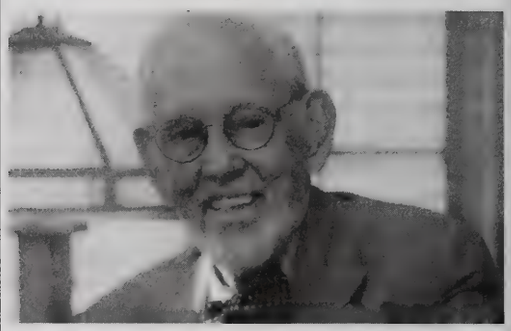
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Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

JAMES LEVINE conducting

BERLIOZ — *The Damnation of Faust*, Dramatic legend in four parts, Opus 24

Part I

Part II

INTERMISSION

Part III

Part IV

YVONNE NAEF, mezzo-soprano (Marguerite)
PAUL GROVES, tenor (Faust)
JOSÉ VAN DAM, baritone (Mephistopheles)
ANDREW GANGESTAD, bass (Brander)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
PALS CHILDREN'S CHORUS, JOHANNA HILL SIMPSON, conductor

James Levine and the BSO are joined by an outstanding cast of singers, including the acclaimed Belgian baritone José van Dam as Mephistopheles, Swiss mezzo-soprano Yvonne Naef as Marguerite, and American tenor Paul Groves as Faust, in Berlioz's magnificent *La Damnation de Faust*. Berlioz's "dramatic legend" was the first major work to grapple with a large-scale setting of Goethe's *Faust*. The composer had attempted a musical approach to Goethe's great dramatic poem in his *Eight Scenes from "Faust"* in 1829 and later used those pieces as a basis for the much larger *Damnation* written in 1846. Berlioz himself led the first complete performances, in Berlin in June 1847. Like so many of his other works including *Roméo et Juliette* and *Harold en Italie*, *La Damnation de Faust* is a unique creation that falls outside of established genres.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'A'—February 8, 8-10:25
Friday Evening—February 9, 8-10:25
Saturday 'A'—February 10, 8-10:25

JAMES LEVINE conducting
YVONNE NAEF, mezzo-soprano (Marguerite)
PAUL GROVES, tenor (Faust)
JOSÉ VAN DAM, baritone (Mephistopheles)
ANDREW GANGESTAD, bass (Brander)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
PALS CHILDREN'S CHORUS, JOHANNA HILL SIMPSON, conductor

BERLIOZ	*La Damnation de Faust*

Thursday, February 15, at 10:30 a.m. (Open Rehearsal)
Thursday 'C'—February 15, 8-10:10
Friday 'B'—February 16, 1:30-3:40
Saturday 'B'—February 17, 8-10:10

JAMES LEVINE conducting

HAYDN	Symphony No. 22, *The Philosopher*
WUORINEN	Eighth Symphony (*Theologoumena*) (world premiere; BSO 125th Anniversary Commission)
BRAHMS	Symphony No. 4

Wednesday, February 21, at 7:30 p.m. (Open Rehearsal)
Thursday 'B'—February 22, 8-10
Friday 'A'—February 23, 1:30-3:30
Saturday 'A'—February 24, 8-10
Tuesday 'C'—February 27, 8-10

JUKKA-PEKKA SARASTE conducting
ANSSI KARTTUNEN, cello

DEBUSSY	*Printemps*
SAARIAHO	*Notes on Light*, for cello and orchestra (world premiere; BSO 125th Anniversary Commission)
SIBELIUS	*Lemminkäinen* Suite

Friday 'B'—March 2, 1:30-3:25
Saturday 'B'—March 3, 8-9:55
Tuesday 'B'—March 6, 8-9:55

INGO METZMACHER conducting
LEONIDAS KAVAKOS, violin

BARTÓK	Violin Concerto No. 2
BRUCKNER	Symphony No. 6

Sunday, March 4, at 3 p.m.
Jordan Hall, New England Conservatory

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LIEBERMANN	*Fantasy on a Fugue by J.S. Bach*, Op. 27
J.S. BACH	*Brandenburg* Concerto No. 6
COPLAND	Nonet for three violins, three violas, and three cellos
J.S. BACH	*Wedding Cantata* (Cantata No. 202)

Thursday 'D'—March 8, 8-10
Friday 'A'—March 9, 1:30-3:30
Saturday 'B'—March 10, 8-10
Tuesday 'C'—March 13, 8-10

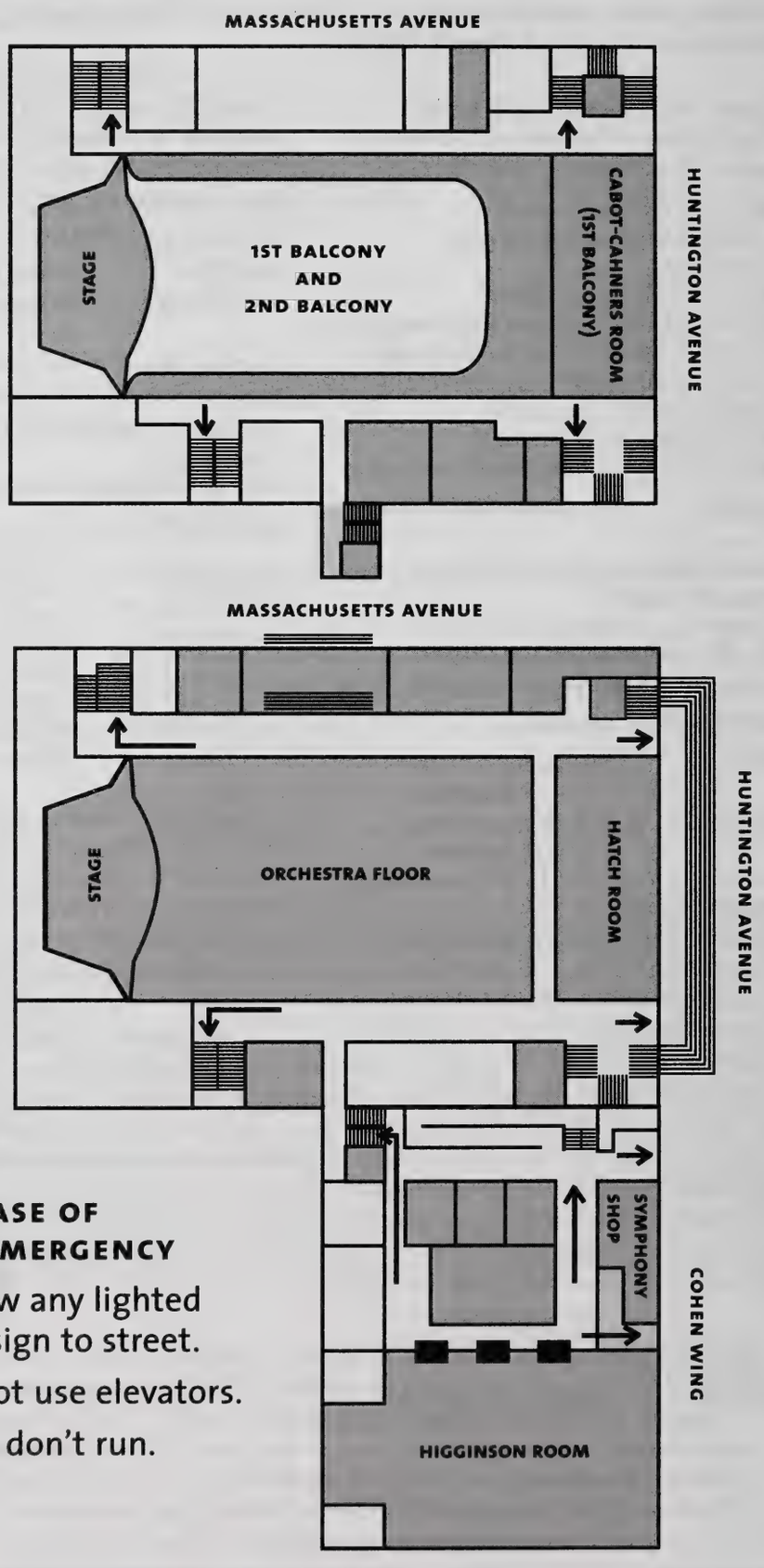
CHARLES DUTOIT conducting
MARTHA ARGERICH, piano

RIMSKY-KORSAKOV	*Russian Easter* Overture
STRAVINSKY	Symphony in C
BEETHOVEN	Piano Concerto No. 1

Programs and artists subject to change.

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

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GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 99.5 FM.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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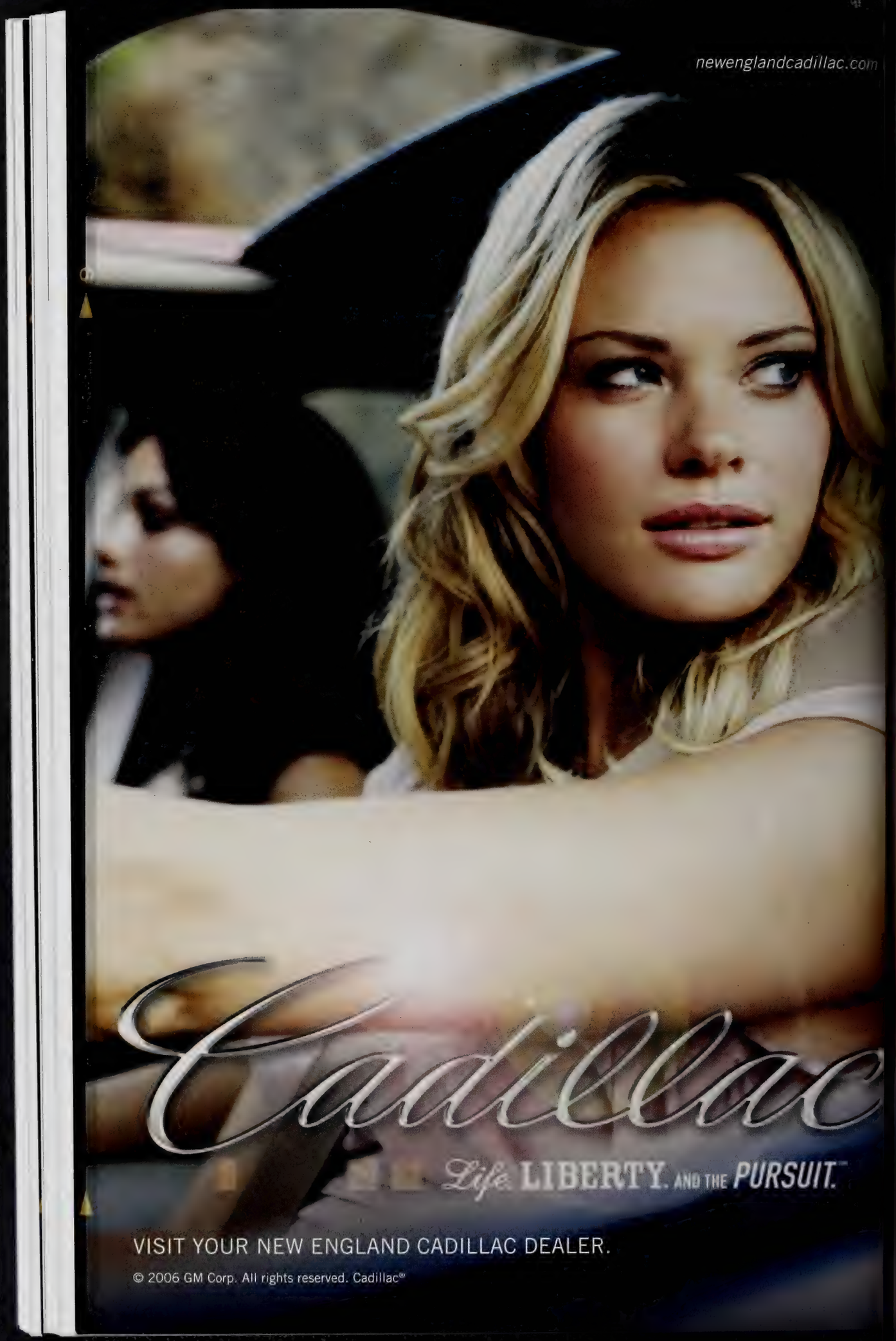
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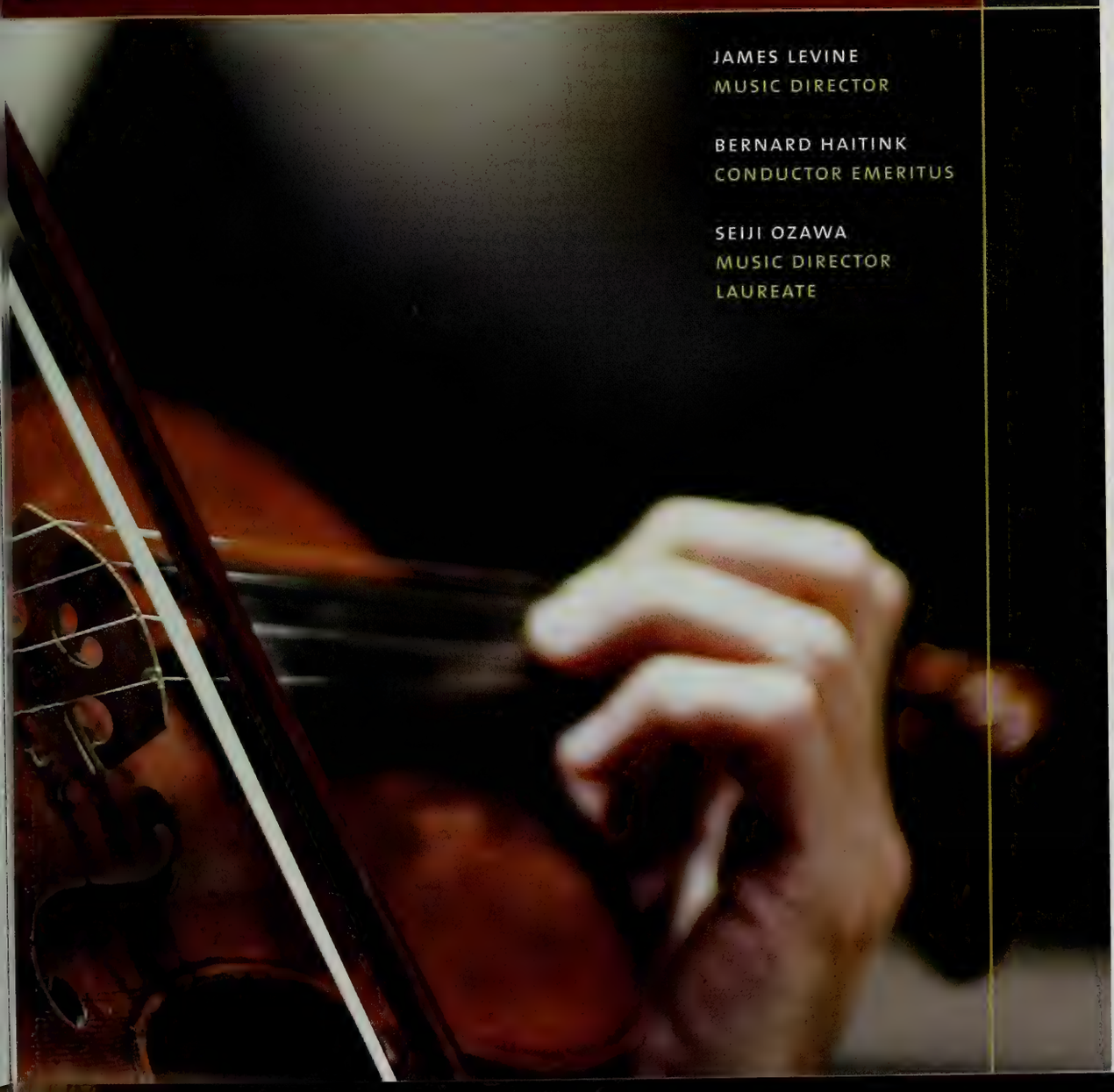
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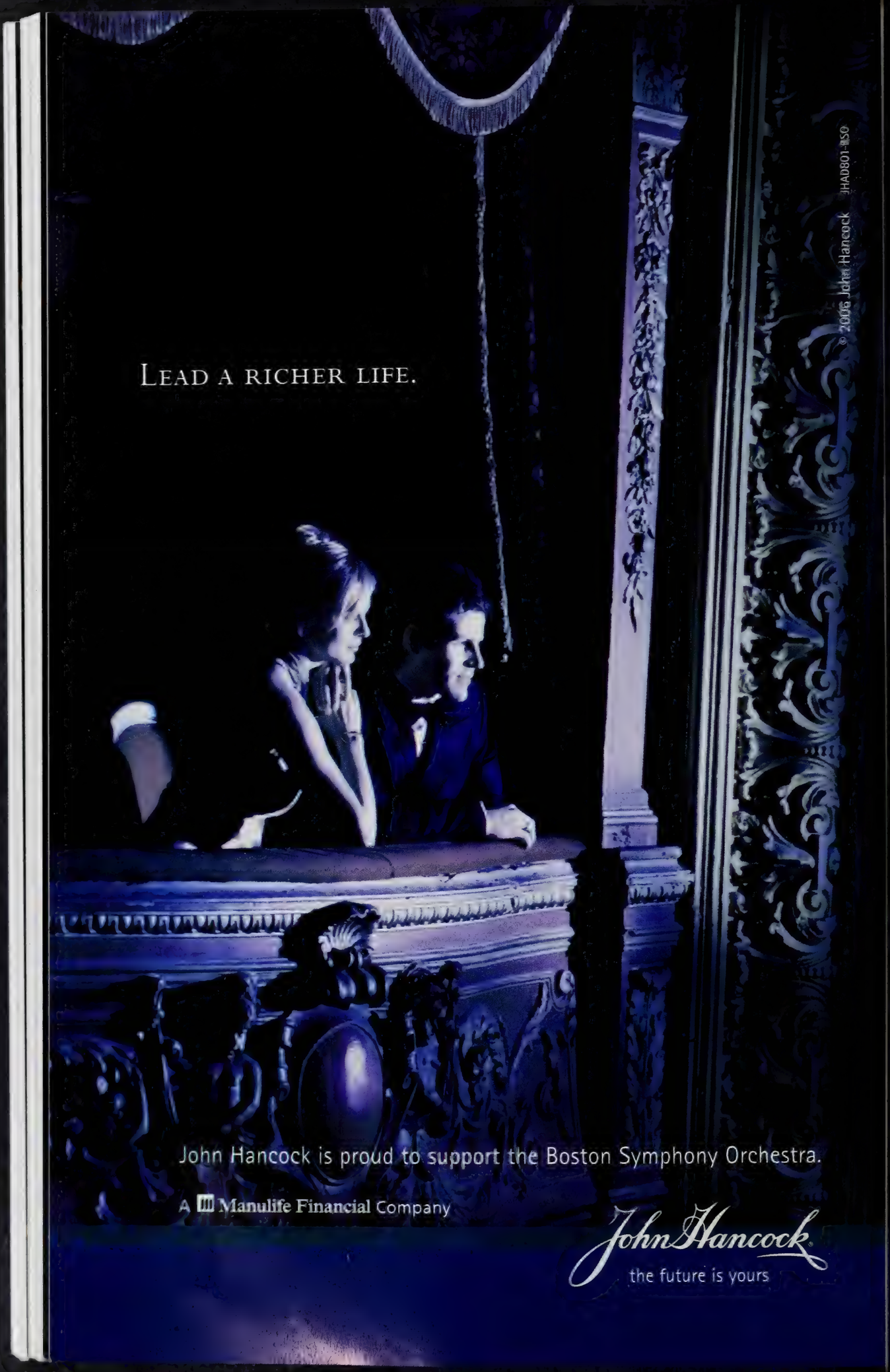
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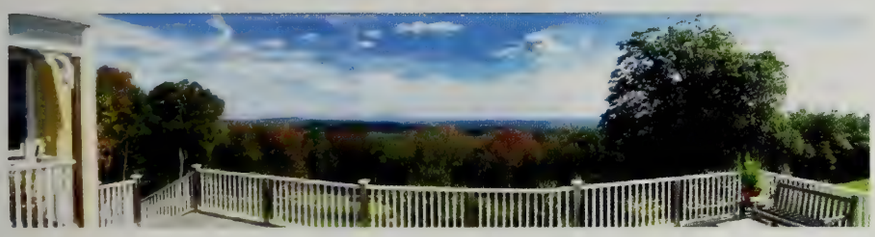
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BSO

From the Library of James Levine

In conjunction with his programs here this season, materials from the personal library of BSO Music Director James Levine continue to be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the BSO Archives. The latest display includes, among other things, a first-edition score of Beethoven's Eighth Symphony; an early piano-vocal score of Berlioz's *Damnation of Faust*; facsimile editions of Mozart's own thematic catalogue of his works, and of the manuscript of Brahms's Symphony No. 4; the first published piano-vocal score of Beethoven's opera *Fidelio*; Maestro Levine's scores of works by Charles Wuorinen and Gunther Schuller that he has previously performed (new 125th Anniversary Commissions by these two composers are being premiered by James Levine with the BSO this season), and different printed editions, from Mr. Levine's library, of the score to Mahler's Symphony No. 3.

Boston Symphony Chamber Players
Sunday, March 4, at 3 p.m. at
Jordan Hall at the New England Conservatory

The Boston Symphony Chamber Players continue their 2006-07 series at Jordan Hall at the New England Conservatory of Music on Sunday afternoon, March 4, at 3 p.m. with a program including Lowell Liebermann's *Fantasy on a Fugue by J.S. Bach*, J.S. Bach's *Brandenburg* Concerto No. 6, Aaron Copland's Nonet for three violins, three violas, and three cellos, and Bach's *Wedding Cantata* (Cantata No. 102) with soprano Dominique Labelle as guest soloist. Tickets at $30, $22, and $17 may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Attention, BSO Radio Listeners: WCRB Now at 99.5 FM

A reminder: Please note that Boston's classical radio station WCRB 102.5 FM moved in December to 99.5 FM on the radio dial. Live broadcasts by WCRB of the Boston Symphony Orchestra's Saturday-evening performances continue from this new location.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, 1:45 p.m. prior to the Sunday-afternoon *Fidelio* performance on March 25, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses Berlioz's *Damnation of Faust*. In the weeks ahead, BSO Publications Associate Robert Kirzinger discusses Haydn, Brahms, and the new BSO 125th Anniversary Commission from Charles Wuorinen February 15-17), and then Debussy, Sibelius, and the new BSO 125th Anniversary Commission from Kaija Saariaho (February 21-27); Helen Greenwald of the New England Conservatory discusses Bartók and Bruckner (March 2-6), and Harlow Robinson of Northeastern University discusses Rimsky-Korsakov, Stravinsky, and Beethoven (March 8-13).

BSO Members in Concert

Ronald Knudsen leads the New Philharmonia Orchestra in its second 2006-07 "Family Discovery" concert on Saturday, February 10, at

2 p.m. at Babson College in Wellesley. The program, entitled "Tales of Trolls," includes music from Grieg's *Peer Gynt* with narrator Jay O'Callahan. Tickets are $14 (discounts for seniors, students, and families). For more information, or to order tickets, call (617) 527-9717 or visit www.newphil.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble continues its 2006-07 season with Shostakovich's String Quartet No 8 in C minor, Opus 110; Dvořák's String Quintet in G, Opus 77, and a "mystery piece" on Friday, February 23, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, February 25, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO members Tatiana Dimitriades and Valeria Vilker Kuchment, violins; Edward Gazouleas, viola; and Edwin Barker, double bass. Tickets are $24, with discounts for seniors and students. For more information, visit www.bostonartistsensemble.org or call (617) 964-6553.

Now in its twenty-third year as quartet-in-residence at the Boston University School of Music, the Muir String Quartet—BSO violinist Lucia Lin and BSO principal violist Steven Ansell, violinist Peter Zazofsky, and cellist Michael Reynolds—perform quartets by Haydn, Berg, and Schumann on Wednesday, February 28, at 8 p.m. at the Tsai Performance Center, 855 Commonwealth Avenue. Admission is free to the Boston University community, $10 general admission, and $5 for seniors and students.

BSO principal bass Edwin Barker gives a Boston University faculty recital on Monday, March 5, at 8 p.m. at the Tsai Performance Center, 855 Commonwealth Avenue. The program includes transcriptions for double bass of sonatas by Vivaldi and Handel; Hindemith's Sonata for double bass and piano, the

Individual tickets are on sale for all concerts in the BSO's 2006-2007 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.



Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

Handel/Halvorsen Passacaglia as transcribed for violin and double bass, plus works for violin and piano with violinist Bayla Keyes. Assisting artists also include pianist Deborah DeWolfe Emery, harpsichordist Peter Sykes, and Deborah Dunham, continuo bass. Admission is free.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 or TDD/TTY (617) 638-9289. Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any inquiries left at other times.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

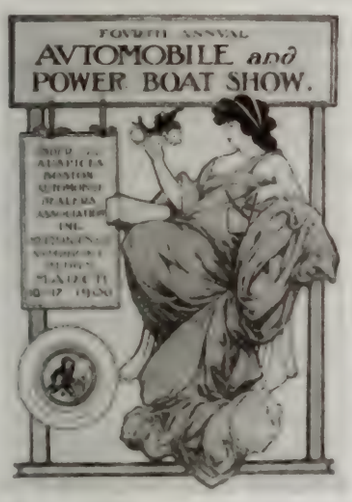


Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet—thus marking not just a commemoration, but a second inauguration of this world-famous venue. In the summer of 2006, for the first time in its history, the Symphony Hall stage was replaced, using techniques and materials matching those employed when the floor was first installed in 1900, the original floor having become uneven, worn, and in some places even close to buckling after more than a century's wear and tear. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO continues to carry forward into the world of tomorrow.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915*, Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra, and Dvořák's *New World* Symphony; the conclusion of the two-season Beethoven/Schoenberg project (this year including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*); Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Brahms, Harbison, Haydn, Mozart, Ravel, and Schumann. Highlights of Maestro Levine's 2006 Tanglewood season included Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Also at Tanglewood he continued his work with the TMC's Conducting and Vocal Fellows, in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine leads new Met productions of Puccini's *Madama Butterfly* (including a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*, and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cin-

cinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, and a 2006 *Opera News* Award.



Michael J. Lutch



BOSTON SYMPHONY ORCHESTRA 2006-2007

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Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin‡
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
Theodore W. and Evelyn Berenson Family chair

*Bonnie Bewick
Stephanie Morris Marryott and Franklin J. Marryott chair

*James Cooke
Catherine and Paul Buttenwieser chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Mary B. Saltonstall chair, fully funded in perpetuity

*Kelly Barr
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jason Horowitz

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Glen Cherry
*Julianne Lee

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

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Lillian and Nathan R. Miller chair

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Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

*Participating in a system of rotated seating
‡On sabbatical leave
○On leave
§Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
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Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

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James and Tina Collias chair
Keisuke Wakao
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Robert Sheena
Beranek chair, fully funded in perpetuity

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Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

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Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
126th Season, 2006-2007

Thursday, February 8, at 8
Friday, February 9, at 8
Saturday, February 10, at 8

JAMES LEVINE conducting

BERLIOZ — *The Damnation of Faust*, Dramatic legend in four parts, Opus 24

Part I

Part II

INTERMISSION

Part III

Part IV

YVONNE NAEF, mezzo-soprano (Marguerite)
PAUL GROVES, tenor (Faust)
JOSÉ VAN DAM, bass-baritone (Mephistopheles)
ANDREW GANGESTAD, bass (Brander)
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
PALS CHILDREN'S CHORUS,
JOHANNA HILL SIMPSON, conductor

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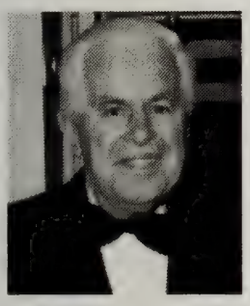
James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
126th Season, 2006-2007

Friday, February 9, at 8
Saturday, February 10, at 8

JAMES LEVINE conducting

Julian Cohen

October 20, 1924 - February 8, 2007



We are deeply saddened by the loss of Life Trustee Julian Cohen, a beloved member of the Boston Symphony Orchestra family. Described by BSO Managing Director Mark Volpe as "a paternal force for the institution and a prolific lay leader," Julian began his service to the BSO as an Overseer in 1979, became a Trustee in 1988, and was elected a Life Trustee in 2003. BSO Chairman Edward H. Linde shared these recollections about Julian Cohen and his legacy to the BSO:

"It was both a personal pleasure and an honor to know Julie Cohen. He did so much for our community and in such a genuine and unassuming way. His contributions to the Boston Symphony involved not only the generous gifts he made but the great wisdom and common sense he shared. I and everyone whose lives he touched will miss him greatly."

On the occasion of the 90th Anniversary of Symphony Hall, the refurbished Cohen Wing was dedicated to Julian and his late wife Eunice Cohen in appreciation for their generosity. Together with Eunice, Julian endowed both the BSO Managing Directorship and the Boston Pops violin chair currently occupied by BSO violinist Lucia Lin, both fully funded in perpetuity.

Following Boston Pops Conductor Keith Lockhart's appointment in 1995, Julian and Eunice endowed Keith's chair, fully funded in perpetuity. At that time, Julian remarked that "endowing the Pops Conductor's Chair would be a nice way of welcoming Keith Lockhart to Boston."

Boston Pops Conductor Keith Lockhart shared this remembrance: "Julian Cohen was the warmest, most caring, most personally generous human being imaginable. He was also incredibly real and down-to-earth, to a degree that belied his status. He set an unparalleled example for stewardship of the causes and institutions that were dear to him, but what I will miss most about him was the love and friendship he extended to me throughout my time in Boston. I feel blessed to have known him."

Sharing Julian's passion for music and the Boston Pops, his wife, BSO Overseer Carol Feinberg Cohen, joined him as an avid supporter of the Boston Pops at Symphony Hall as well as in West Palm Beach, Florida, and has become a regular presence at Tanglewood.

This evening's performance will be dedicated to Julian's memory. We will not only miss Julian's unparalleled generosity, but also his wisdom, friendship, and spirit.

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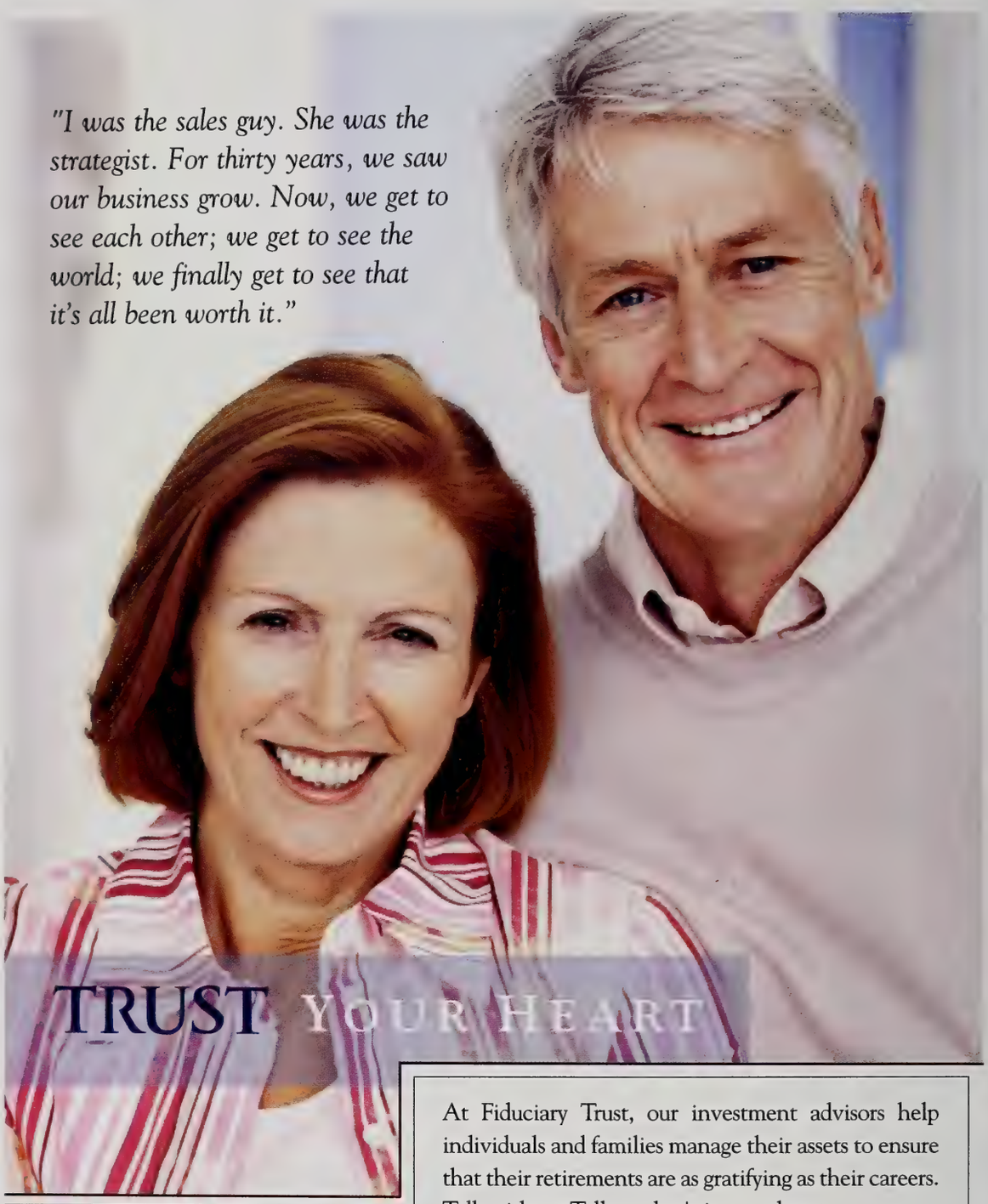
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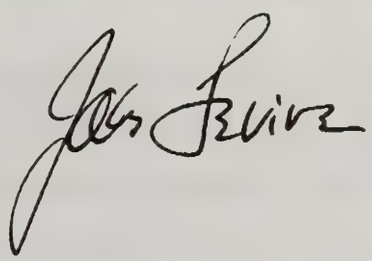
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From the Music Director

Berlioz was a genius. He wrote an incredible series of remarkable works that, while remarkably different from one to the next, remain absolutely true to his own musical language and identity. Even today we hear Berlioz's music as his alone, utterly unlike any other composer's. He stretched the boundaries of every musical genre he touched, as is clear even from the descriptive titles he gave many of his works. *Symphonie fantastique* (composed just three years after Beethoven's death) is subtitled "Episode from the life of an artist." *Harold in Italy*, a "symphony in four parts," is simultaneously a sort of viola concerto. *Roméo et Juliette* is a "dramatic symphony," and *Le Damnation de Faust*—which he intended for the concert hall, not the opera house, and which stretches to the limit what it means to write for the concert stage—is, uniquely in the orchestral literature, a "dramatic legend." (The only other concert work I know that comes close to what Berlioz achieves with *Damnation of Faust* is Mahler's Eighth Symphony—a completely different treatment of the Faust theme, from nearly sixty years later.)

Even when set alongside Berlioz's other works for chorus and orchestra, *Damnation* is a one-of-a-kind experience. A mature rethinking of his first attempt (eight scenes) at writing music inspired by Goethe's *Faust*, its achievement stems in great part from Berlioz's unfailing ability to write music that's alive at every moment. And beyond his unique and expressive ability of writing for instruments and voices, one of the main things—perhaps *the* main thing—that makes *The Damnation of Faust* work so well, and remain utterly convincing from beginning to end, is his ability to compose just the right kind of music for every moment of the score, painting each and every character—including those represented by the chorus—in absolutely personal and individual ways, whether Faust's loneliness and isolation; Marguerite's innocence and yearning; Mephistopheles' dangerous charm, or Brander's straightforward, down-to-earth everyman. The chorus is just what it needs to be as the dramatic situation changes, whether peasants dancing or praying, soldiers on the march, carousing students, inhabitants of hell, or angels welcoming Marguerite's soul into heaven. And Berlioz's approach to the orchestra is—as is usual for him—seemingly unlimited in resource and imagination, whether evoking a Hungarian army on the march, sylphs or will-o'-the-wisps, Faust's invocation of nature's grandeur, or Marguerite's consuming love for Faust.

In composing his "dramatic legend," Berlioz literally invented a new form for the concert stage, something not quite oratorio and not quite opera, yet remarkably suggestive and encompassing of both. Berlioz's music in this work and elsewhere continues always to amaze and astonish, but *Damnation of Faust* is arguably his crowning achievement in the concert hall, an achievement paralleled among his operas with a magnum opus that was never properly recognized, nor even performed complete, during his lifetime—his masterpiece *Les Troyens*. I can't get enough of either work.





Douglas Boyd, conductor of the Gardner Chamber Orchestra

February 4, 1:30pm
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Randall Scarlata, baritone
Laura Ward, piano
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Borromeo String Quartet
The Complete Shostakovich String Quartets, Part I

February 18, 1:30pm
Robert Levin, piano
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HECTOR BERLIOZ, "La Damnation de Faust"

SYNOPSIS

Part I. The plains of Hungary. Faust, alone at daybreak, rejoices in the warmth of spring and the peace of a solitary life. But his soul is heavy, and the dancing and merriment of a group of peasants (*Ronde de paysans*) give him no cheer. He moves to another part of the plain where an army passes, eager for battle (*Marche hongroise*). Not even this vision of glory can rouse Faust from his misery.

Part II. Northern Germany. Alone in his study, Faust despairs of ever finding happiness and resolves to die. As he raises a cup of poison to his lips, he hears bells and the Easter Hymn sung in a nearby church. He draws back from the brink.

Mephistopheles suddenly appears, offering everything the heart can desire. He briskly transports them both to Auerbach's cellar in Leipzig, where general carousing is in full swing. Brander sings the Song of the Rat, and then all sing an "Amen" in mock-ecclesiastical style. Mephistopheles sings the Song of the Flea, but Faust begs to be led to calmer pleasures. They ride through the air to the bosky banks of the Elbe, where Faust is laid to sleep on a bed of roses. A chorus of spirits and sylphs provides enchantment. In his dreams he sees a vision of Marguerite and calls out her name. The Ballet of the Sylphs completes the spell.

Faust awakes with a start and asks where he can find the angel of his dream. Mephistopheles agrees to lead him to her dwelling, and they join some students heading her way, their singing mingling with that of a troop of soldiers.

INTERMISSION

Part III. Soldiers are still heard in the distance as Faust enters Marguerite's room and sings of his expectant delight. Mephistopheles enters, conceals Faust behind the curtains, and leaves. Faust watches Marguerite come in. She has seen her lover in a dream and distracts herself by singing the Ballad of the King of Thule. Meanwhile, in the street outside, Mephistopheles summons his will-o-the-wisps. They dance at his bidding (Minuet of the Will-o'-the-Wisps). Mephistopheles sings his mocking Serenade, then dismisses his attendant spirits.

Back in Marguerite's room, Faust steps from his hiding-place and is at once recognized as the object of Marguerite's dreams. They sing a rapturous duet and fall into each other's arms. But Mephistopheles breaks in to warn them that the neighbors have been aroused. Mephistopheles tears Faust away (Trio).

Part IV. Abandoned by Faust, Marguerite sings with despair of her lost love (Romance). The soldiers and students are again heard in the distance.

Faust is lost in admiration for the mighty works of nature which alone can soothe his broken heart (Invocation to Nature). Mephistopheles again appears and reports that Marguerite has been condemned to death for poisoning her mother with a sleeping draught. He can save her if Faust signs an oath to serve him as his master. Faust signs, and they set off on two black horses not to her rescue, as he imagines, but into the abyss of hell. As Faust falls into the pit, Mephistopheles roars in triumph.

The chorus of the damned greet Faust in Pandæmonium. A first epilogue, on earth, records the closing of hell's gate. In a second epilogue, in heaven, the seraphim beg redemption for Marguerite; pardoned, she rises to her apotheosis in heaven.

—Hugh Macdonald

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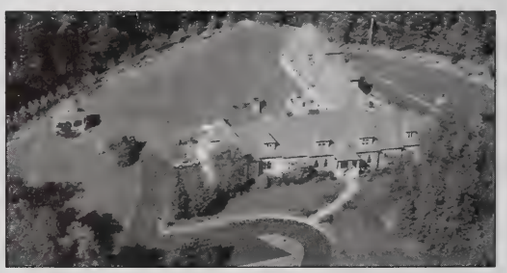
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Hector Berlioz
La Damnation de Faust, Dramatic legend in four parts, Opus 24



Hector Berlioz was born in La Côte-St-André, south of Lyon, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed La Damnation de Faust *between November 1845 and October 1846 and conducted the first performance at the Opéra-Comique, Paris, on December 6, 1846. The "Marche hongroise," played in New York on April 18, 1861, was the first part of the work to be heard in America. The first performance in America of the complete work was given in the Boston Music Hall on January 28, 1880, by the Thomas Orchestra under Theodore Thomas, with soloists including Clara Louise Kellogg, W.C. Tower, and Georg Henschel, who would soon become the first conductor of the Boston Symphony Orchestra. It was Henschel who first introduced music from this score into the BSO's repertoire, when he conducted three excerpts (the Minuet of the Will-o'-the-Wisps, Ballet of the Sylphs, and the Hungarian March) in December 1882, during the orchestra's second season (those same excerpts have been played on numerous occasions during the years since then).*

The first complete BSO performances of La Damnation de Faust *were conducted by Serge Koussevitzky in November/December 1934, with Beata Malkin, Ivan Ivantzoff, Alexis Tcherkassky, and John Gurney (as Marguerite, Faust, Mephistopheles, and Brander, respectively), and the Cecilia Society Chorus, Arthur Fiedler, conductor. Charles Munch led the BSO in* Damnation of Faust *on a number of occasions, always with the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor: in February 1954 with Suzanne Danco, David Poleri, Martial Singher, and Donald Gramm; in July 1954 at Tanglewood, with Eleanor Steber, Poleri, Singher, and Gramm; in March 1955 in Boston and New York, again with Danco, Poleri, Singher, and Gramm (but with John McCollum then replacing Poleri out-of-town in Washington, Brooklyn, and another New York performance), and in August 1960 at Tanglewood with Steber, McCollum, Singher, and David Laurent (the chorus on this occasion being the Festival Chorus rather than the Harvard-Radcliffe group). Until this week, the only other conductor to have led the BSO in* Damnation of Faust *was Seiji Ozawa, and always with the Tanglewood Festival Chorus, John Oliver, conductor (excluding the European performances specified below): in August 1971 at Tanglewood (with Lois Marshall, John Alexander, Ezio Flagello, and Saverio Barbieri); in September 1973, to begin his tenure as BSO music director, in Boston and New York (with Edith Mathis; Stuart Burrows and Harry Theyard alternating as Faust; Donald McIntyre, and Thomas Paul); in August 1979 at Tanglewood (Julia Varady, Kenneth Riegel, Paul Plishka, and Douglas Lawrence), followed by European tour performances in Salzburg (Frederica von Stade, Veriano Luchetti, Dietrich Fischer-Dieskau, Douglas Lawrence) and Berlin (Varady, Riegel, Fischer-Dieskau, Lawrence); in January 1983 in Boston (the most recent subscription performances) and New York (all with von Stade, Nicolai Gedda, Thomas Stewart, Eric Halfvarson); and at Tanglewood on July 3, 1998, the orchestra's most recent performance (von Stade, Vinson Cole, Philippe Rouillon, David Wilson-Johnson). The children's chorus for Ozawa's performances in this country between 1971 and 1983 was the Boston Boy Choir, Theodore Marier, director; in 1998 it was the PALS Children's Chorus, Johanna Hill Simpson, artistic director.*

The score of The Damnation of Faust *calls for mezzo-soprano (Marguerite), tenor (Faust), baritone (Mephistopheles), and bass (Brander) soloists, mixed chorus, children's choir, three flutes (also three piccolos), two oboes and English horn, two clarinets and*

ON "THE DAMNATION OF FAUST," FROM BERLIOZ'S MEMOIRS

On the composition of the work:

I began with Faust's invocation to Nature [in Part IV], not trying either to translate or even to imitate Goethe's masterpiece but only to use it as an inspiration, and extract all its musical substance.... My attempt gave me hopes of being able to continue.... Once launched, I wrote the rest by degrees, as my musical ideas came to me, and composed the score with a facility I have rarely experienced with any of my other works. I wrote when I could and where I could: in the coach, on the railroad, in steamboats, and even in towns, notwithstanding the various cares entailed by my concerts. Thus I wrote the introduction, "Le vieil hiver a fait place au printemps," in an inn at Passau. At Vienna I did the Elbe scene, Mephistopheles' song "Voici des roses," and the sylphs' ballet....

One night, when I had lost my way in Pesth, I wrote the choral refrain of the Peasants' Dance by the gaslight in a shop. At Prague I got up in the middle of the night to write down a melody I was afraid of forgetting, the angels' chorus in Marguerite's apotheosis: "Remonte au ciel, âme naive, que l'amour égara." At Breslau I wrote the words and music of the students' Latin song: "Iam nox stellata velamina pandit." On my return to France I composed the grand trio, "Ange adoré dont la céleste image," while staying on a visit to the Baron de Montville, near Rouen.

The rest was written in Paris, but always improvised, either at my own house, or at the café, or in the Tuileries gardens, and even on a milestone in the Boulevard du Temple: I did not search for ideas, I let them come, and they presented themselves in the most unforeseen order. When at last the whole outline was sketched, I set to work to re-cast the whole, touch up the different parts, unite and blend them together with all the patience and pertinacity of which I am capable, and to finish off the instrumentation, which had been only indicated here and there. I look upon this as one of my best works....

On the unsuccessful first performances:

"When *Romeo and Juliet* was first performed," I reflected, "the eagerness of the public was so great that we had to issue *corridor tickets* to seat the crowd after the room was filled.... Since then my name has gone up in public opinion, and besides, my name in foreign parts has been so much talked of that it now carries a weight in France which was not formerly the case. The subject of Faust is quite as famous as that of Romeo. It is generally believed to be sympathetic to me, and I am thought likely to have treated it well. Everything combines, therefore, to make me hope there will be great curiosity to hear this new work, which is on a larger scale and more varied in effect than any of its predecessors...."

Vain hope! Years had elapsed since the first performance of *Romeo and Juliet* [in November 1839], during which the indifference of the Parisian public about everything concerning literature and the arts had made incredible strides. At this period it had already ceased to be sufficiently interested, more especially in a musical work, to consent to be immured in the daytime (I never could give my concerts in the evening) in so unfashionable a theatre as that of the Opéra-Comique. It was the end of November, 1846; snow was falling, the weather was dreadful. I had no fashionable cantatrice to sing the part of Marguerite. As for Roger, who did Faust, and Herman Léon, who took the part of Mephistopheles, they might be heard any day in this same theatre; nor were *they* in fashion. The result was that *Faust* was twice performed to a half-empty room. The concert-going Parisian public, supposed to be fond of music, stayed quietly at home, caring as little about my new work as if I had been an obscure student at the Conservatoire; and these two performances at the Opéra-Comique were no better attended than if they had been the most wretched operas in the theatre's repertory.

Nothing in all my artistic career ever wounded me so deeply as this unexpected indifference. It was a cruel discovery, but useful in the sense that I profited by it, and from that time forth never risked so much as a twenty-franc piece on the popularity of my music with the Parisian public. I sincerely hope this may never happen again, if I live a hundred years.

bass clarinet, four bassoons, four horns, two trumpets, two cornets, three trombones, ophicleide (which will be played by BSO bass trombonist Douglas Yeo in these performances, the first BSO performances of this work to use the instrument), tuba, timpani, side drum, cymbals, bass drum, triangle, tam-tam, bell, two harps, and strings.

The theme of Faust runs through Berlioz's creative life like a thread, interwoven with those of Shakespeare and Virgil. Shakespeare's spell worked on him longer and deeper, and surfaced in a variety of works (an overture on *King Lear*, a symphony on *Romeo and Juliet*, a comic opera on *Much Ado About Nothing*, and others). Goethe provided inspiration through one work only, his *Faust*, the composer's response reaching definitive form in *The Damnation of Faust* in 1846, at the mid-point of Berlioz's career. "Shakespeare and Goethe, the silent confidants of my torments," he wrote in 1828, "*they* hold the key to my life."



"Goethe in the Campagna di Roma" by J.A.W. Tischbein

1828 was indeed a year of torment for Berlioz, occasioned partly by a grandly romantic case of unrequited love, partly by the thrill of discovery. In close succession he had come upon the works of Shakespeare, Beethoven, and Goethe, new universes which seemed to provide limitless horizons for his still latent creative powers. Their effect was to challenge, not stifle, his ambitions, and he set to work at once to remodel their themes and ideas in his own mode of speech. A *Romeo and Juliet* began to take shape (and may have been set down on paper); a dramatic symphony based on his own life (the *Fantastic Symphony*) was his response to Beethoven; and he began to set Goethe's words to music, not intending to make a musical drama out of *Faust* but simply allowing the poetry to take on musical form.

It was in Gérard de Nerval's French translation that Berlioz encountered *Faust*. "This translation," he wrote, "made a strange and deep impression upon me. The marvelous book fascinated me from the first. I could not put it down. I read it incessantly, at meals, in the theater, in the street." The translation was in prose, with certain scenes, ballads, hymns, and songs in verse. It was these that Berlioz singled out for setting, beginning with the Ballad of the King of Thule, which he sketched in a carriage on a visit to his parents near Lyons. Seven more settings followed swiftly, and by 1829 he yielded to the temptation to have these *Eight Scenes from "Faust"* engraved and published at his own expense.

But he soon withdrew the work in a fit of revulsion. With hindsight it is easy enough to perceive that the work was immature, not in the sense that Berlioz was not a proficient composer, but in the lack of maturation he had given the subject. Themes as grand as that of Faust were not to be set down on paper in instantaneous response; they needed years of organic growth, like a fine wine. *Romeo and Juliet* took twelve years to ripen; the *Trojans*, his great Virgilian opera, was completed over forty years after he had acknowledged his passion for the *Aeneid*.

So he came back to Goethe in 1845 and recast his music in a much more sophisticated and searching form. The eight separate pieces were all saved for the new work and

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incorporated in it. But they are no longer separate, they are fashioned into a dramatic narrative that more closely represents the character and fate of Faust from his unattainable longings for youth, love, and the fount of knowledge to his dismal end in the abyss of hell. Berlioz characteristically did not think of this as an opera; he called it a "concert opera" or "dramatic legend" and always had the concert hall, not the theater, in mind. He wrote stage directions in his score while treating the conventions of stagecraft with disdain.



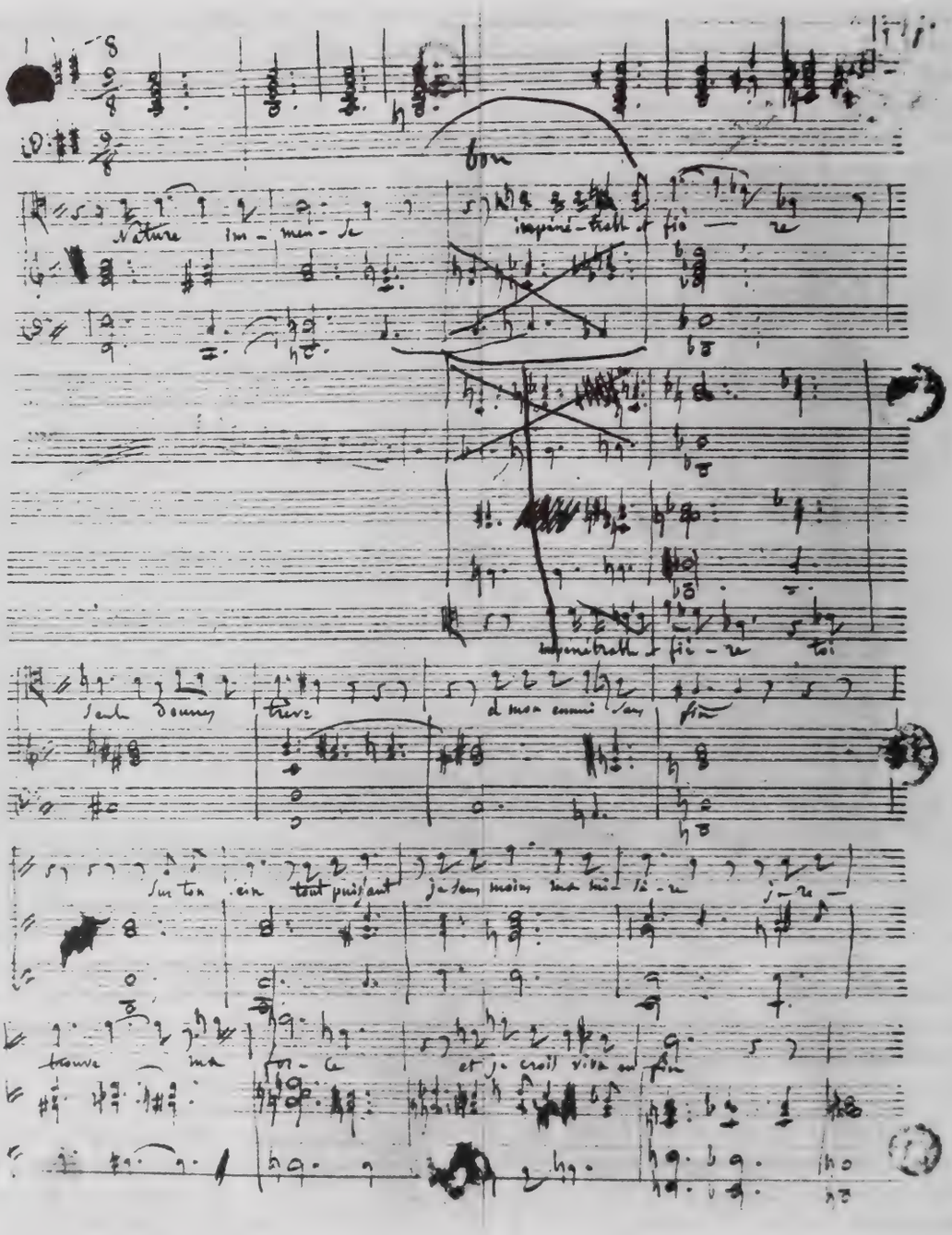
Faust, Marguerite, and Mephistopheles in an 1828 lithograph ("Faust seeks to seduce Marguerite") by Eugène Delacroix

In 1845 the subject of Faust fired his enthusiasm, just as it had in 1828. In the uncomfortable conditions of a long tour of Germany, Austria, Hungary, and Bohemia, Berlioz composed the work on his knee, as it were, and completed it in Paris in time for a premiere at the Opéra-Comique in December 1846. It was not a success. In fact, Berlioz regarded the Parisians' hostile reception of it as a bitter blow, confirming what had gradually been becoming obvious to him: Paris had lost its taste for fine music and its faith in art. He never offered *The Damnation of Faust* there again, but played it only on his travels abroad, in Germany, in England, and in Russia. Certain German critics objected to his loose and idiosyncratic treatment of Goethe, a charge to which he responded in a reasoned, though pained, preface to the work when it was published in 1854. That publication bore a dedication to one of his closest friends, Liszt. In true brotherly spirit Liszt reciprocated by dedicating his own *Faust Symphony* to Berlioz.

Eight years after Berlioz's death *The Damnation of Faust* was once again heard in Paris. Rivalry between conductors Edouard Colonne and Jules Pasdeloup caused them both to conduct the work on the same day, February 18, 1877. Its success would have astonished Berlioz. Colonne played it 172 times before World War I, and it became the Berlioz work the French loved most, parallel with the prodigious popularity of Gounod's *Faust*. A famous staging of the work in Monte Carlo by Raoul Gunsbourg in 1903 extended its success to the theater, a precedent that has been taken up by many stages in recent years.

At the time of the first performance the critic Scudo wrote: "M. Berlioz has disfigured one of the great conceptions of modern poetry. He has grasped neither the spirit nor the feeling of this drama. He has transformed Marguerite into a vulgar heroine who indulges in all the exaggerations of melodrama. Rarely has the alliance of drama and symphony been so unhappy. Not only is M. Berlioz incapable of writing for the human voice, but even his orchestration is simply a string of curious sound effects without substance or development."

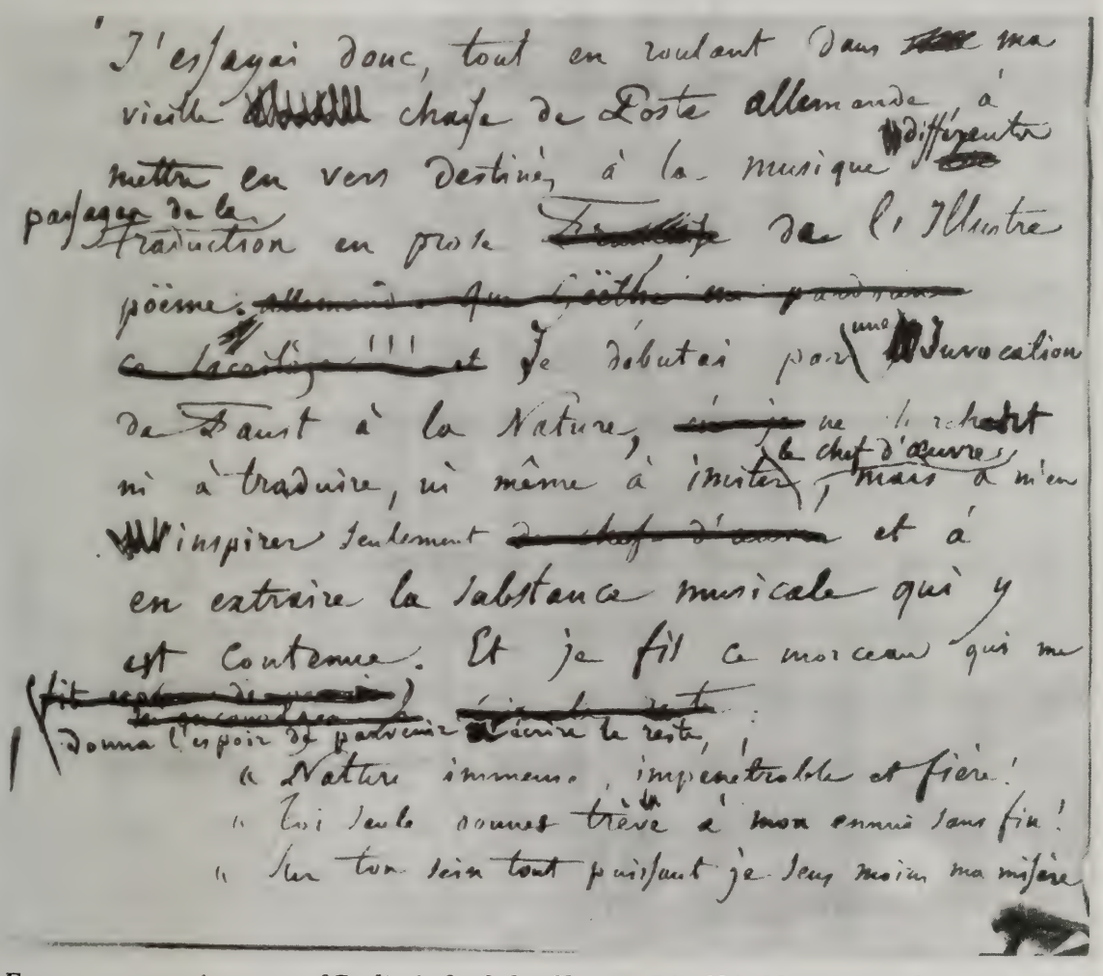
A good starting point is to reverse the sense of every sentence in that notice, and a fairer view of Berlioz emerges: he has grasped *both* the spirit and the feeling of Goethe—



A sketch by Berlioz for Faust's Invocation to Nature ("Nature immense…")

the thirst in Faust's soul, the allure and fatal attraction of Mephistopheles's charm, Marguerite's innocence, the immensity of nature. Marguerite is anything but vulgar; her two solos, the Ballad in Part III and the Romance in Part IV (both salvaged from the original *Eight Scenes*) are as poignant and expressive as anything Berlioz wrote. The alliance of drama and symphony works peculiarly well, a mélange that he had already perfected in *Romeo and Juliet* and hinted at in the *Fantastic Symphony*; here he has stage directions and ballet (for the sylphs and the will-o'-the-wisps) to bring the work closer to the world of opera; his writing for the human voice is not, of course, of a kind that admirers of Italian opera like to hear, but it puts meaning and lyrical expression first and coloratura display last.

As for his orchestration, there can be nothing but astonished admiration for the extrovert force of the Hungarian March, for the coarseness of the brass in support of Leipzig's drunken carousers, for the sheer masculine energy of the chorus of soldiers and students at the close of Part II, or for the expansive breadth of Faust's Invocation to Nature in Part IV. Mephistopheles's evocation of the will-o'-the-wisps in Part III calls for three flickering piccolos, and his serenade to Marguerite is accompanied by pizzicato strings acting like a giant guitar. His choice of viola solo for Marguerite's first song and English horn for her second is exemplary. Berlioz regarded the ophicleide, his standard brass bass instrument (and which will be used in this performance), as essential but vulgar, so it serves perfectly for the drunken chorus in Auerbach's cellar, alongside the tuba which was just coming into service in those years. Even in heaven, where a blanket of


J'essayai donc, tout en roulant dans ma
vieille chaise de Poste allemande, à
mettre en vers destinés à la musique
différentes
passages de la traduction en prose de l'Illustre
poème;
et je débutai par l'Invocation
de Faust à la Nature, ne cherchant
ni à traduire, ni même à imiter le chef d'œuvre,
mais à m'en
inspirer seulement et à
en extraire la substance musicale qui y
est contenue. Et je fis ce morceau qui me
donna l'espoir de pouvoir écrire le reste,
« Nature immense, impénétrable et fière!
« Toi seule donnes trêve à mon ennui sans fin!
« Sur ton sein tout puissant je jette moi-même ma misère

From a manuscript page of Berlioz's draft for Chapter 54 of his Memoirs, with part of Faust's Invocation to Nature ("Nature immense...") at the bottom of the page

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harp sound might be regarded as a mere cliché, Berlioz's taste and imagination could hardly be bettered.

Berlioz felt free to interpret Goethe in his own way. He introduced the Hungarian March, for example, because it makes a superb finale to his first scene, and he saw no difficulty in imagining Faust to be in Hungary. In Auerbach's cellar he introduced his own musical joke into Goethe's vivid carousings: the death of a rat, as recounted in Brander's song, is mourned in a choral fugue on the word "Amen." Berlioz regarded such things as anti-musical and hoped that audiences would catch the irony (they didn't always).

We must not look in *The Damnation of Faust* for a close reflection of Goethe's many philosophical themes; there is nothing, for example, about the regeneration of mankind. Faust is conclusively damned, not left free for later salvation and expiation. Marguerite is unequivocally saved, and Mephistopheles is more than a cardboard devil with horns. His presence is strong, especially when announced by a rasp from three trombones and piccolo, but he never upstages Faust. When singing a song of enchantment, inviting Faust to the delights of the sylphs' scene on the banks of the Elbe in Part II, his duplicity is made plain to us, if not to Faust, by the suave elegance of the trombones that accompany him: trombones pretending to be strings are wolves in sheep's clothing.

Goethe, like Shakespeare, satisfied Berlioz's requirement of a great poet: that he should be a mirror in which everything, whether graceful or ugly, brilliant or somber, calm or agitated, intimate or grandiose, is reflected with burning truthfulness. No setting of *Faust* can match Goethe's range, although each one adds something that music alone can offer. Almost every composer in Berlioz's time tried his hand, with results that vary from the sublime to the ridiculous. Wagner's *Faust* Overture and Liszt's *Faust* Symphony are unarguably fine; Schumann's *Faust-Szenen*, Gounod's *Faust*, and Boito's *Mefistofele* have received both cheers and brickbats over the years; a *Faust* ballet Berlioz once saw in a Paris boulevard theater was definitely ridiculous. In the category of truly successful *Faust* settings we can safely place his own "dramatic legend" and enjoy it as the response of one great artist to another's work, creating one of the most penetrating collaborations of the Romantic Age.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra. A frequent guest annotator for the BSO, he taught at Oxford and Cambridge universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.

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A comprehensive modern Berlioz biography in two volumes—*Berlioz, Volume I: The Making of an Artist, 1803-1832* and *Berlioz, Volume II: Servitude and Greatness*—by Berlioz authority David Cairns appeared in 1999 (University of California paperback). Another important modern biography, from 1989, is D. Kern Holoman's *Berlioz*, subtitled "A musical biography of the creative genius of the Romantic era" (Harvard University Press). *Berlioz*, by Hugh Macdonald, general editor of the Berlioz critical edition, offers a compact introduction to the composer's life as part of the Master Musicians series (Oxford paperback). Another compact account is Peter Bloom's *The life of Berlioz* in the series "Musical lives" (Cambridge University paperback). Bloom also served as editor of *The Cambridge Companion to Berlioz* (Cambridge University paperback) and of *Berlioz: Past, Present, Future*, published in October 2003 to mark the bicentennial of the composer's birth. This latter book is a compendium of articles by various musical and cultural historians who examine, among other things, Berlioz's own responses to music of his past, his interactions with musical contemporaries, and views proffered about him in subsequent generations (Eastman Studies in Music/University of Rochester Press). Julian Rushton's *The Music of Berlioz* (2001) provides detailed consideration of



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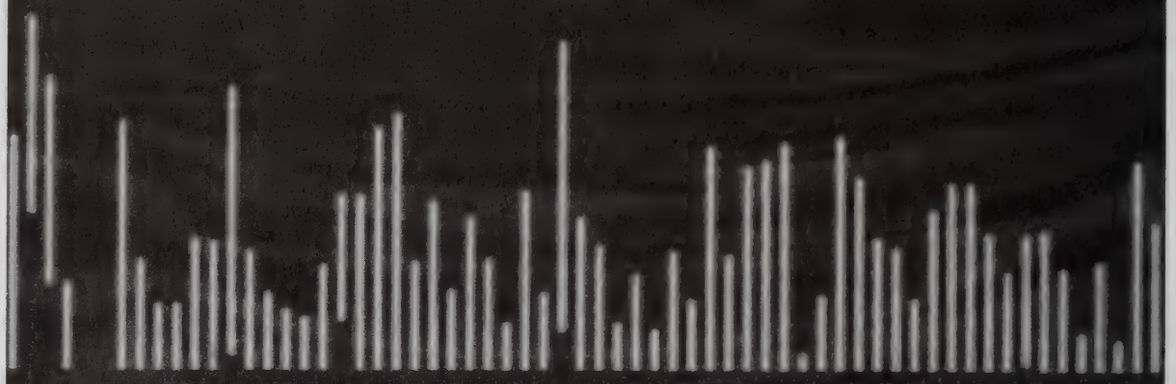
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Bartók — Contrasts for Clarinet, Violin and Piano
Mendelssohn — Piano Trio in D minor, Op. 49

Fri. Mar. 23, 7:30 p.m. NEC's Jordan Hall, Boston
Sat. Mar. 24, 7:30 p.m. Tabor Academy's Fireman Center, Marion
Sun. Mar. 25, 7:30 p.m. Sanders Theatre, Cambridge

Schumann — Piano Trio in G minor, Op. 110
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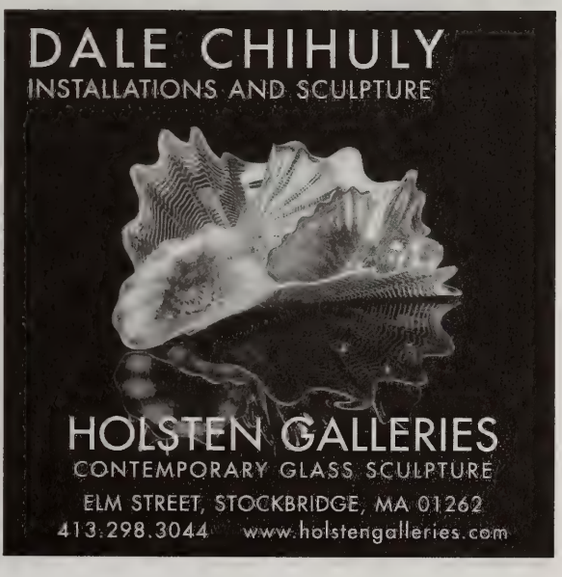
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the composer's musical style and works (Oxford paperback). Brian Primmer's *The Berlioz Style* offers another good discussion of the composer's music (originally Oxford). Hugh Macdonald's Berlioz article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback, also including the 1980 Grove articles on Weber and Mendelssohn). That article was retained, with revisions to the discussion of Berlioz's musical style, in the 2001 edition of Grove. In addition, Macdonald served as editor for *Selected Letters of Berlioz*, a fascinating volume of the composer's letters as translated by Roger Nichols (Norton). The best English translation of Berlioz's *Memoirs* is David Cairns's (Everyman's Library; also once available as a Norton paperback). Still also available is the much older edition by Ernest Newman (Dover paperback). Jacques Barzun's two-volume *Berlioz and the Romantic Century*, first published in 1950, is a distinguished and still very important older study (Columbia University Press). Barzun's own single-volume abridgment, *Berlioz and his Century*, remains available as a University of Chicago paperback.

There are two Boston Symphony recordings of *Damnation of Faust*: from 1954 (in stereo) under Charles Munch, with Suzanne Danco, David Poleri, Martial Singher, Donald Gramm, and the Harvard Glee Club and Radcliffe Choral Society (RCA), and from 1973 under Seiji Ozawa, with Edith Mathis, Stuart Burrows, Donald McIntyre, Thomas Paul, and the Tanglewood Festival Chorus (Deutsche Grammophon). There are also two record-







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ings that have Colin Davis conducting: from 1973 with Josephine Veasey, Nicolai Gedda, Jules Bastin, Thomas Van Allan, and the London Symphony Orchestra and Chorus, Ambrosian Singers, and Wandsworth School Boys Choir (Philips, made as part of Sir Colin's historic Berlioz cycle for that company), and from 2000 with Enkelejda Shkosa, Giuseppe Sabbatini, Michele Pertusi, David Wilson-Johnson, and the London Symphony Orchestra and Chorus (LSO Live). José van Dam has recorded *The Damnation of Faust* most recently with Kent Nagano and the Lyon Opera Orchestra and Chorus, the other soloists being Susan Graham, Thomas Moser, and Frédéric Caton (Erato). His first recording of the work was with Sir Georg Solti, the Chicago Symphony Orchestra and Chorus, Frederica von Stade, Kenneth Riegel, and Malcolm King (London). There is also a recently issued ArtHaus Musik DVD of a Solti/Chicago Symphony performance featuring José van Dam with soloists Anne Sofie von Otter, Keith Lewis, and Peter Rose. Other noteworthy recordings include Myung-Whun Chung's with Anne Sofie von Otter, Keith Lewis, Bryn Terfel, Victor von Halem, and the Philharmonia Orchestra and Chorus (Deutsche Grammophon) and Daniel Barenboim's with Yvonne Minton, Plácido Domingo, Dietrich Fischer-Dieskau, Jules Bastin, and the Orchestre de Paris (also Deutsche Grammophon). Worth seeking is a 1962 concert performance under Pierre Monteux's direction, with Régine Crespin, André Turp, Michel Roux, and the London Symphony Orchestra and Chorus (BBC Legends). Collectors may also want to know of a rather bizarre curiosity, namely a 1950 Lucerne Festival performance under Wilhelm Furtwängler, sung in German, with Elisabeth Schwarzkopf, Franz Vroons, and Hans Hotter (Archipel or Urania).

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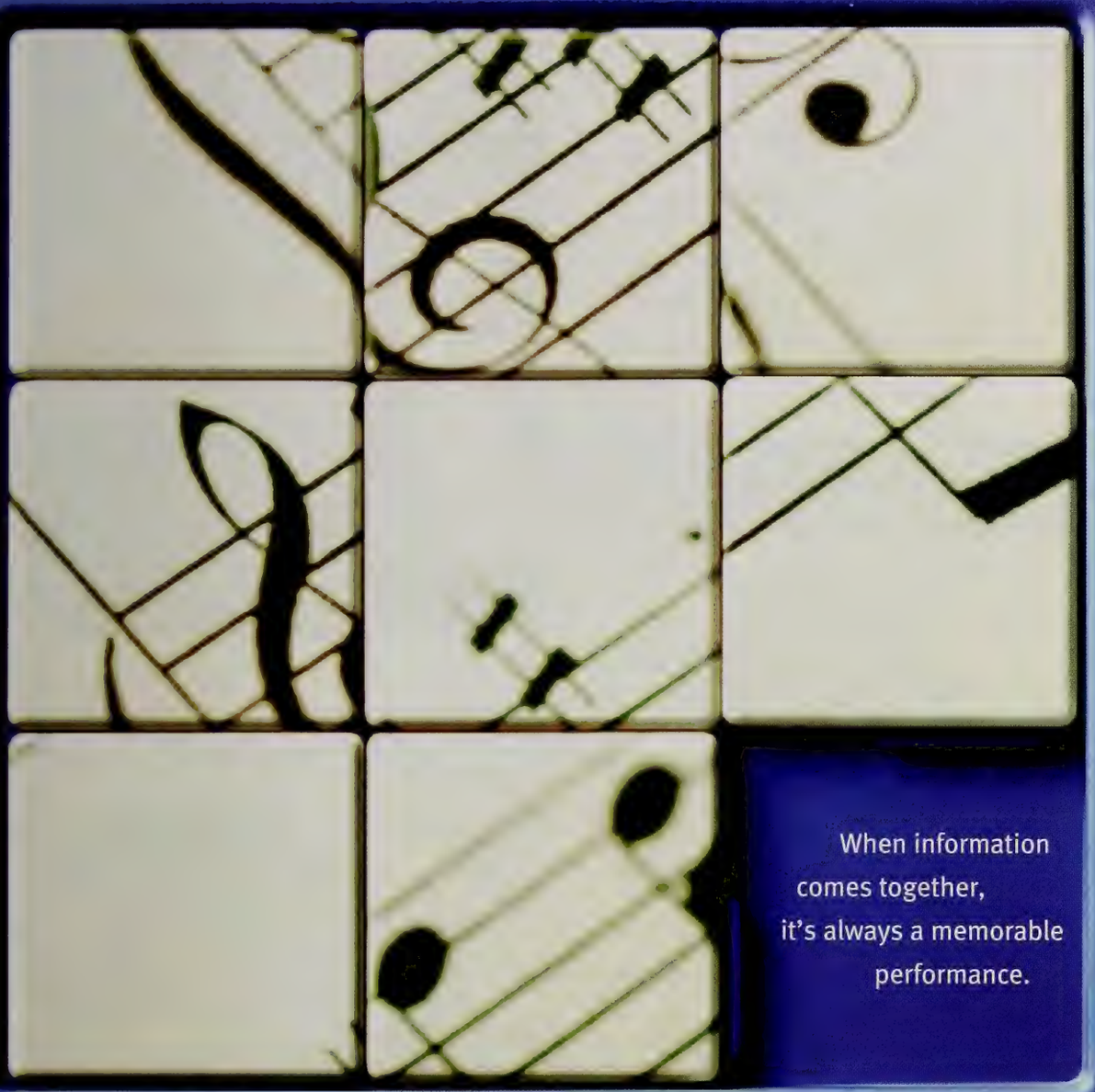


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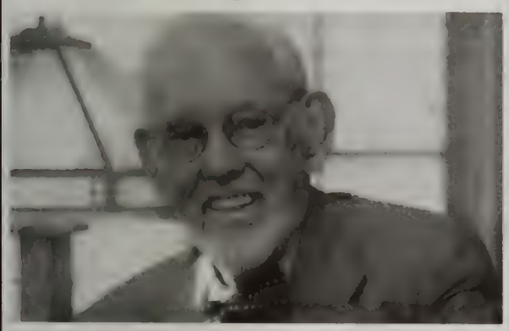
Yvonne Naef



Yvonne Naef's recent appearances as Didon in *Les Troyens* with Opéra National de Paris, as Kundry in *Parsifal* with Hamburg State Opera, and in Verdi's Requiem with the Bavarian Radio Symphony Orchestra have enhanced her reputation as one of today's most sought-after mezzo-sopranos. The 2005-06 season brought Ms. Naef to Zurich Opera for *Il trovatore* and to the Metropolitan Opera as Amneris in *Aida*. She also joined the Met on its Japan tour as Fricka in Wagner's *Die Walküre*. A regular guest on the world's foremost operatic and concert stages, the Swiss mezzo-soprano has appeared with Zurich Opera in *Un ballo in maschera*, *Khovanshchina*, *Don Carlo*, and *Ariane et Barbe-Bleue*; with Hamburg Opera in *Boris Godunov*, Berio's *La vera storia*, *Il trovatore*, and *Carmen*; in Metropolitan Opera and Bayreuth Festival *Ring* cycles; at the Salzburg Festival in *Les Troyens* and *Don Carlo*; at the Théâtre de la Monnaie in *Oedipus Rex*; at La Scala in *The Tales of Hoffmann*; at Vienna State Opera in *Tannhaüser* and *Don Carlo*; at Deutsche Oper Berlin in *Aida* and *Il trovatore*; and at Monte Carlo Opera in *Anna Bolena*, as well as at Nederlandse Opera, the Théâtre du Capitole de Toulouse, and London's Royal Albert Hall (*Das Rheingold* in concert with Sir Simon Rattle and Mahler's *Das Lied von der Erde* with Christoph Eschenbach). Future engagements include Wagner's *Ring* with the Metropolitan Opera, Kundry and Carmen in

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Hamburg, Eboli in *Don Carlo* with Opéra National de Paris, and Kundry in Zurich, as well as concert engagements with the Munich Philharmonic, Orchestre de la Suisse Romande, Orchestre de Paris, the SWR, WDR, Ensemble InterContemporain, and the symphony orchestras of Boston, Philadelphia, and Cleveland. Yvonne Naef has sung a wide range of repertoire under such conductors as James Levine, Christian Thielemann, Mariss Jansons, Lorin Maazel, Sylvain Cambreling, Gerd Albrecht, Michael Gielen, Rafael Frühbeck de Burgos, Rudolf Barshai, Dennis Russell Davies, Franz Welser-Möst, Marcello Viotti, Carlo Rizzi, Valery Gergiev, Vladimir Fedoseyev, Nello Santi, Sir Roger Norrington, Christoph Eschenbach, and Semyon Bychkov at the major European concert halls and at such festivals as Salzburg, Schleswig-Holstein, Lucerne, and Tanglewood. She has appeared on numerous radio and television broadcasts and on CD and DVD, including *Il trovatore* from Covent Garden (BBC), Mahler's Second Symphony from the Schleswig-Holstein Festival, *Das Rheingold* from the Baden-Baden Festival, Schoenberg's *Moses und Aron* (DG), Bach's *Christmas Oratorio* (Philips), Rossini's *Petit Messe solennelle* (Edel BC), Schoeck's *Penthesilea* (PAN Classics), Beethoven's Ninth Symphony (Euroarts), songs by Berlioz and Wagner (Claves Records), and Brahms's Alto Rhapsody. Yvonne Naef made her BSO debut at Tanglewood in 2003 in Verdi's Requiem under Rafael Frühbeck de Burgos, subsequently singing in the BSO performances of Mahler's Eighth Symphony at Symphony Hall and Carnegie Hall that inaugurated James Levine's tenure as music director in 2004, and then again in Mahler's Eighth Symphony under Levine at Tanglewood in July 2005.

Paul Groves



The winner of the 1995 Richard Tucker Foundation Award, American tenor Paul Groves sings at the world's leading opera houses and concert halls. During 2006-07 he appears as Pylade in *Iphigénie en Tauride* with Lyric Opera of Chicago and San Francisco Opera, Jianli in the world premiere of Tan Dun's *The First Emperor* with the Metropolitan Opera, and Julian in Charpentier's *Louise* with Opéra National de Paris. In concert he sings Britten's Serenade for Tenor, Horn, and Strings with the Atlanta Symphony and the *War Requiem* with the Saint Louis Symphony and at the Festival de Saint-Denis in Paris. With the Boston Symphony and James Levine, Mr. Groves appears in concert performances of Berlioz's *The Damnation of Faust*; he concludes his season at the Salzburg Festival in Berlioz's *Lélio* with the Vienna Philharmonic and Riccardo Muti. In Europe, Mr. Groves has appeared at La Scala, the Théâtre Musical de Paris (Châtelet), the Opéra de Paris, the Royal Opera–Covent Garden, Vienna

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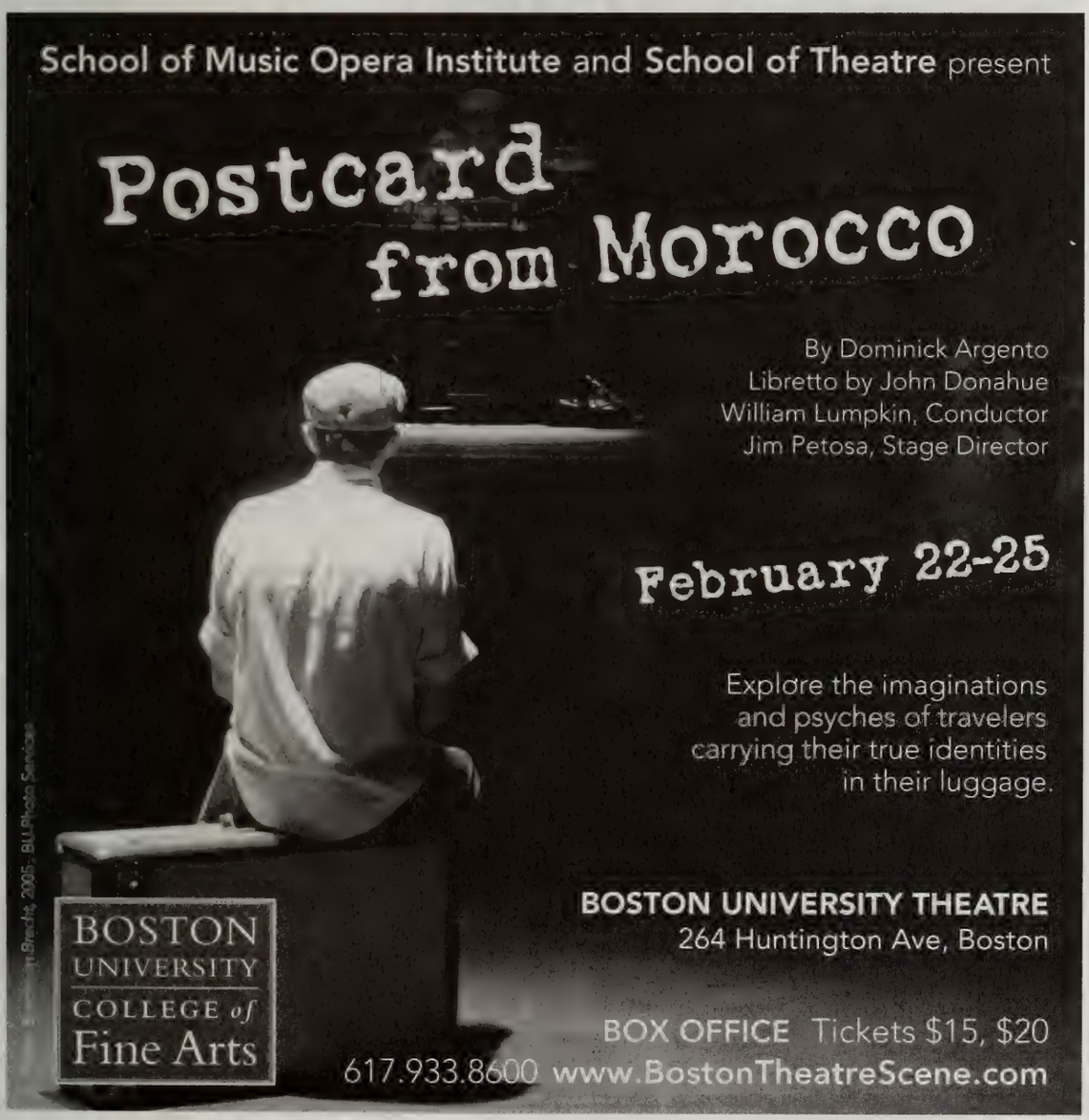
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Staatsoper, Salzburg Festival, Deutsche Oper Berlin, Netherlands Opera, Bayerische Staatsoper, Welsh National Opera, and the Grand Théâtre de Genève. In this country he has appeared with San Francisco Opera, Lyric Opera of Chicago, Los Angeles Opera, and Washington Opera. Other recent highlights include his first performances as Hoffmann in *The Tales of Hoffmann* with New Orleans Opera in his home state of Louisiana, and a performance at the nationally televised Kennedy Center Honors. A winner of the Met's National Council Auditions and a graduate of the Met's Young Artists Development Program, Mr. Groves made his Met debut in 1992 as the Steersman in *The Flying Dutchman* and has since appeared there in numerous productions. At Teatro Colón in Buenos Aires he has appeared in *The Rake's Progress* and *The Merry Widow*. In concert he has also appeared with the Boston Symphony Orchestra, New York Philharmonic, San Francisco Symphony, Cleveland Orchestra, the Orchestra of St. Luke's, the Los Angeles Philharmonic, Minnesota Orchestra, Philadelphia Orchestra, the Opera Orchestra of New York at Carnegie Hall, the Cincinnati May Festival Orchestra, and at the Caramoor Festival. In Europe he has sung with the Munich Philharmonic, Bayerische Rundfunk, Berlin Philharmonic, the BBC Symphony, London Philharmonic, Orchestre de Paris, Orchestre de la Radio France, Orchestre National du Capitôle de Toulouse, the Rotterdam Philharmonic, and Czech Philharmonic. In 2002 he made his debut at the Saito Kinen Festival in Beethoven's Ninth Symphony under Seiji Ozawa, recorded on DVD for Philips Classics. Recital



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appearances have taken him throughout the United States and Europe. He has made many recordings, for Deutsche Grammophon, Decca, Naxos, Sony Classics, EMI Classics, Telarc, and Philips Classics. Paul Groves made his Boston Symphony debut in March 2003, in the BSO's world premiere performances of John Harbison's Requiem under Bernard Haitink in Boston and at Carnegie Hall, subsequently appearing with the BSO as the Steersman in concert performances under James Levine of Wagner's *The Flying Dutchman* in March 2005, in Tippett's *A Child of Our Time* under Sir Colin Davis in October 2005, and as Klaus-Narr in Schoenberg's *Gurrelieder* under James Levine in February 2006.

José van Dam



Belgian bass-baritone José van Dam's appearances in Berlioz's *Damnation of Faust* with James Levine and the Boston Symphony Orchestra in Boston and New York are his only North American engagements this season. Also in 2006-07 he performs the title role in staged performances of *Elijah* at the Teatro Comunale di Firenze and at the Saito Kinen Festival with Seiji Ozawa, and the role of Germont in *La traviata* at La Monnaie in Brussels and at the Paris Opera, where he also appears as the Father in Charpentier's *Louise*. Mr. van Dam began his 2005-06 season with recitals in Frankfurt, Peralada, and Bucharest followed by Janáček's *From The House of the Dead* at the Teatro Real in Madrid, a new production of Prokofiev's *The Love for Three Oranges* at the Paris Opera, Claudius in *Hamlet* at the Grand Théâtre de Genève, the title role of *Boris Godunov* at La Monnaie and at the Concertgebouw, *The Damnation of Faust* at the Paris Opera, and concerts at the Verbier Festival. He is a regular guest of the world's major opera houses and festivals, his many roles having included Falstaff, Wozzeck, Simon Boccanegra, Don Giovanni, the four villains in *The Tales of Hoffmann*, Boris Godunov, Hans Sachs in *Die Meistersinger von Nürnberg*, Amfortas in *Parsifal*, the Flying Dutchman, Jochanaan in *Salome*, Mephistopheles in Gounod's *Faust*, Scarpia in *Tosca*, and Gianni Schicchi. A two-time Grammy Award winner, he can be heard on numerous recordings, among them Gounod's *Faust*, Enescu's *Oedipe*, Massenet's *Don Quichotte*, and Debussy's *Pelléas et Mélisande* with Claudio Abbado. He can be heard as Figaro in *Le nozze di Figaro*, in *Carmen* and *Die Meistersinger* conducted by Sir Georg Solti, Berlioz's *Roméo et Juliette* with the Boston Symphony led by Seiji Ozawa (recorded at the time of the bass-baritone's BSO debut in 1975), and *Simon Boccanegra* with Claudio Abbado and the Orchestra of La Scala. Other releases include Mozart's *Così fan tutte* and Strauss's *Salome* with the Vienna Philharmonic, and many recordings with

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Herbert von Karajan and the Berlin Philharmonic. José van Dam has been honored in many countries around the world. He was named a Baron by His Majesty Albert II of Belgium, and the city of Berlin awarded him the title of "Kammersänger." For his many extraordinary interpretations in recordings and on stage, he has received the German Music Critics' Prize, the Gold Medal of the Belgian Press, the Grand Prix de l'Académie Française du Disque, the Orphée d'Or of the Académie Lyrique Française in 1980 and 1994, the European Critics' Prize for *St. Francis of Assisi*, and France's Diapason d'or and Prix de la Nouvelle Académie du Disque. He was featured in the motion pictures *The Music Teacher* and *Don Giovanni*, conducted by Lorin Maazel, and his video recording of Schubert's *Winterreise* has been released by Disques Forlane. José van Dam made his Boston Symphony debut in October 1975 under Seiji Ozawa in Boston and New York, in Berlioz's *Roméo et Juliette*. Since then he has also appeared with the BSO in the American premiere of Three Tableaux from Messiaen's opera *St. Francis of Assisi*, Mahler's Rückert Songs and Ravel's *L'Enfant et les Sortilèges*, Beethoven's Ninth Symphony, the finale of Berlioz's *Roméo et Juliette* and selections from Berlioz's *Les Nuits d'été*, and, most recently, in October 1999, Zemlinsky's *Lyric Symphony*.

Andrew Gangestad



Making his Boston Symphony debut with this week's performances of Berlioz's *Damnation of Faust*, bass Andrew Gangestad returns this season to the Metropolitan Opera as Colline in *La bohème* and the Friar in *Don Carlo*. Also this season he reprises Brander in *Damnation of Faust* at the Beethoven Festival in Warsaw and sings Colline with Kentucky Opera, Leporello in *Don Giovanni* with Opera Pacific, Don Basilio in *Il barbiere di Siviglia* with Lyric Opera of Kansas City and Opera Omaha, and Lodovico in excerpts from *Otello* for the 2006 Richard Tucker Gala. Highlights of 2005-06 included Truffaldino in *Ariadne auf Naxos*, Count Ceprano in *Rigoletto*, and Lignière in *Cyrano de Bergerac* at the Metropolitan Opera; Ramfis in *Aida* and Angelotti in *Tosca* with Opera Pacific; his Michigan Opera Theatre debut as Alidoro in *La Cenerentola* and the First Nazarene in *Salome*; *Messiah* with the Pacific Symphony; the title role in *Le nozze di Figaro* with the Bellingham Festival; and Bonze in *Madama Butterfly* with Berkshire Opera. In 2004-05 he had reengagements at the Metropolitan Opera as Colline, Vaudemont in *I vespri siciliani*, and Lignière in the company premiere of *Cyrano de Bergérac*; at Sarasota Opera as Leporello in *Don Giovanni*, and at Carnegie Hall as the Hermit in *Der Freischütz* with the Opera Orchestra of New York. His engagements in 2003-04 included his return to the Metropolitan Opera as the Cappadocian in

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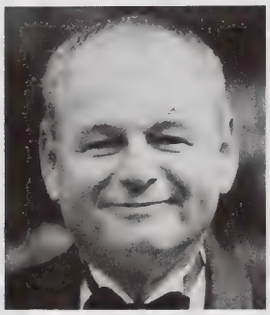
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Salome, Ceprano in *Rigoletto*, and the Commissioner in *Madama Butterfly*; his return to Seattle Opera as Zuniga in *Carmen*; Don Basilio in *Il barbiere di Siviglia* with Connecticut Opera, and the Bonze in *Madama Butterfly* with Opera Pacific. He also appeared with the Charleston Symphony Orchestra in Handel's *Messiah*, as the Monk in *La Gioconda* with the Opera Orchestra of New York, and as Death in *Der Kaiser von Atlantis* with Cincinnati Opera. In 2002-03 he sang Javelinot in *Dialogues des Carmélites* and Timur in *Turandot* at the Met, Banquo in *Macbeth* with Sarasota Opera, and Colline with Syracuse Opera. In the summer of 2003 he was soloist with the Berkshire Choral Festival in Beethoven's *Missa Solemnis*. Other recent oratorio and concert performances have included Tan Dun's *Theatre Orchestral II: Re* and Mozart's *Coronation* Mass. Mr. Gangestad has appeared with the Yakima Symphony Orchestra in its Opera Gala concerts and with the Duluth/Superior Symphony Orchestra, State College Chorale Society, and Minnesota Orchestra. He is the first place winner of the 2005 Fritz and Lavinia Jensen Foundation Voice Competition and the recipient of the Robert Lauch Memorial Grant from the Wagner Society of New York.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in the summer of 2005. This season at Symphony Hall the chorus performs with BSO Music Director James Levine in Schoenberg's *Moses und Aron*, Berlioz's *Damnation of Faust*, Mahler's Symphony No. 3, and Beethoven's *Fidelio*; with guest conductor David Robertson in John Adams's *El Niño*, and with guest conductor Robert Spano in Holst's *The Planets*. The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony Orchestra in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in 2005. In the following list, * denotes TFC membership of 35 years, # denotes membership of 25-34 years.

Sopranos
Deborah Abel
Carol Amaya
Michele M. Bergonzi
Joy Emerson Brewer
Myfanwy Callahan
Jenifer Lynn Cameron
Catherine C. Cave
Triana Chez
Anna S. Choi
Saewon Lee Chun
Lorenzee Cole
Cari Ann Donnelly
Christine Pacheco Duquette #
Mary A.V. Feldman
Stefanie J. Gallegos
Bonnie Gleason
Elisabeth Gondek
Eileen Huang
Carrie Kenney
Donna Kim
Sarah Koonce
Nancy Kurtz
Renee Dawn Morris
Kieran Murray
Hannah Rosenbaum
Melanie W. Salisbury
Johanna Schlegel
Clara Schuhmacher
Joan P. Sherman*
Natascha Speidel Bachmann

Mezzo-sopranos
Virginia Bailey
Maisy Bennett*
Lauren A. Boice
Laura B. Broad
Janet L. Buecker
AnnMarie Darrow
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman #
Debra Swartz Foote
Dorrie Freedman #
Irene Gilbride #
Mara Goldberg
Rachel Hallenbeck
Jessica Hao
Yuko Hori
Betty Jenkins
Evelyn Eshleman Kern
Gale Livingston #
Kristen McEntee
Louise-Marie Mennier
Antonia R. Nedder
Catherine Playoust
Kathleen Schardin
Katherine Slater
Julie Steinhilber #
Cindy Vredeveld
Christina Lillian Wallace
Marguerite Weidknecht
Jan Zimmerman

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John C. Barr
Evan Biela
Timothy Carew
Fredric Cheyette
Stephen Chrzan
Andrew Crain
Tom Dinger
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Ron Efromson
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Dwight E. Porter #
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Edward Batchelder
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Bruce Kozuma
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Eryk P. Nielsen
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Peter Rothstein #
Charles F. Schmidt
Karl Josef Schoellkopf
Kenneth D. Silber
Scott Street
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Felicia A. Burrey, Chorus Manager
Meryl Atlas, Assistant Chorus Manager
Ondine Brent, French Language Coach
Jodi Goble, Rehearsal Pianist



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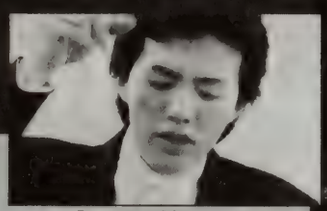


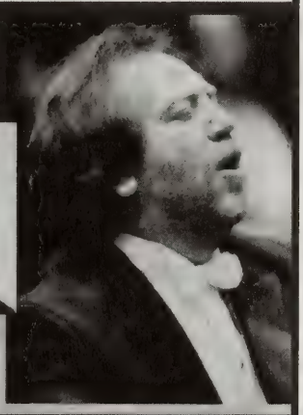
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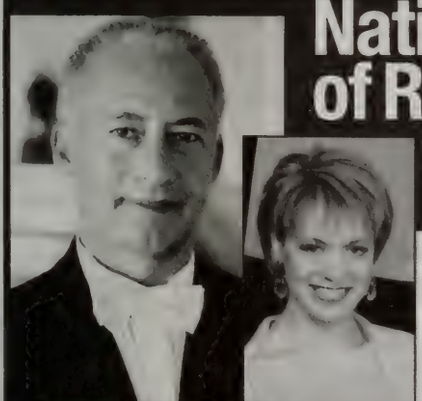




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Georgia, where she directed the Spivey Hall Young Artists and served as artistic director of VivaVoce, a summer music camp sponsored by Spivey Hall. Ms. Kane was also artistic director of the Atlanta Schola Cantorum and associate director of music at the Dunwoody (GA) United Methodist Church. She has served as a guest clinician for youth and adult choruses across the state of Georgia.

Johanna Hill Simpson (pictured above), one of the nation's preeminent children's conductors, founded PALS and is now its artistic director emerita. She received her bachelor's degree from Dartmouth College and a master's in choral conducting from the New England Conservatory of Music, where she studied under Lorna Cooke deVaron. She has prepared children for performances under the batons of Seiji Ozawa, Tan Dun, James Conlon, Marek Janowski, Rafael Frühbeck de Burgos, Keith Lockhart, Benjamin Zander, Stefan Asbury, and David Hoose. Johanna Hill Simpson prepared PALS for its participation this week in Berlioz's *Damnation of Faust* with James Levine and the Boston Symphony Orchestra. Previously she has supervised the preparation of children for the BSO's world premiere performances of Henri Dutilleux's *The shadows of time*, Boston Lyric Opera's performances of "*Carmen* on the Common," *Tosca*, and *The Little Prince*, and the Boston Early Music Festival's world premiere performances of Mattheson's *Boris Goudenow*. PALS released its latest CD, "PALS Naturally," in December 2002. PALS' relationship with the Boston Symphony Orchestra began in 1996 with Elliot Goldenthal's *FIRE, WATER, PAPER: A Vietnam Oratorio*. Since that first collaboration, PALS has joined the BSO for *The Nutcracker*, Berlioz's *Te Deum* and *Damnation of Faust*, Mahler's Symphony No. 3, Bach's *St. Matthew* Passion, Tan Dun's *Heaven Earth Mankind: Symphony 1997*, Britten's *War Requiem*, Orff's *Carmina burana*, Humperdinck's *Hänsel und Gretel*, and, earlier this season, Schoenberg's *Moses und Aron* and John Adam's *El Niño*.

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Rebecca Danning
Olivia Ericsson
Sylvie Florman
Lucy Florman
Eliza Fox
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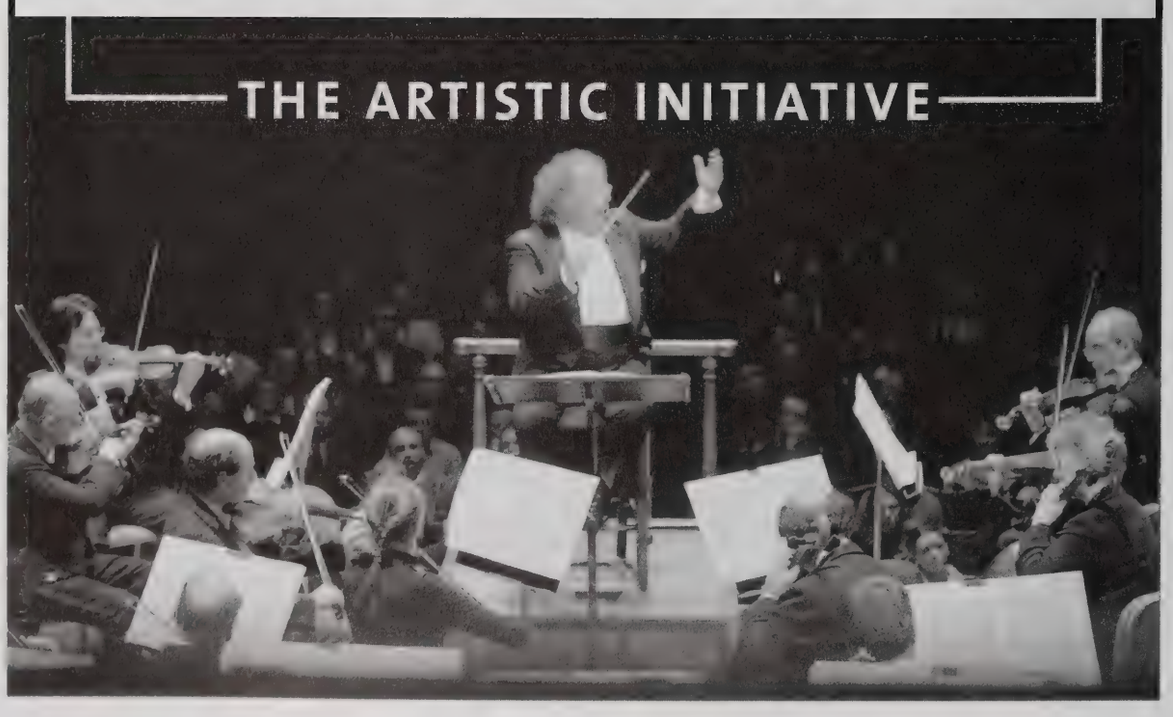
Throughout its long and illustrious history, the Boston Symphony Orchestra has been a leader among orchestras. Now, under the direction of James Levine, the BSO has entered an energizing and unprecedented phase of artistic growth and is poised to become the pre-eminent symphonic institution in the world.

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Inspired by the vision of Maestro Levine, the BSO is engaging in new initiatives to further the artistic excellence of the orchestra and simultaneously enhance the concert experience for local, national, and international audiences. These activities include the presentation of rarely-performed large-scale works, engagement of the world's finest visiting artists, and institution of a new approach to music preparation. Unique among orchestral organizations, these advances require expanded rehearsal time and supplemental players to produce inspiring performances of some of the great works in the repertoire.

To support these new approaches, the Trustees of the Boston Symphony Orchestra have established The Artistic Initiative, an effort to raise new endowment funds to create a revenue stream that will support these activities for years to come. More immediately, the Initiative also seeks directed grants to provide immediate revenue for artistic expenses while endowment funds are being raised.



THE ARTISTIC INITIATIVE *(continued)*

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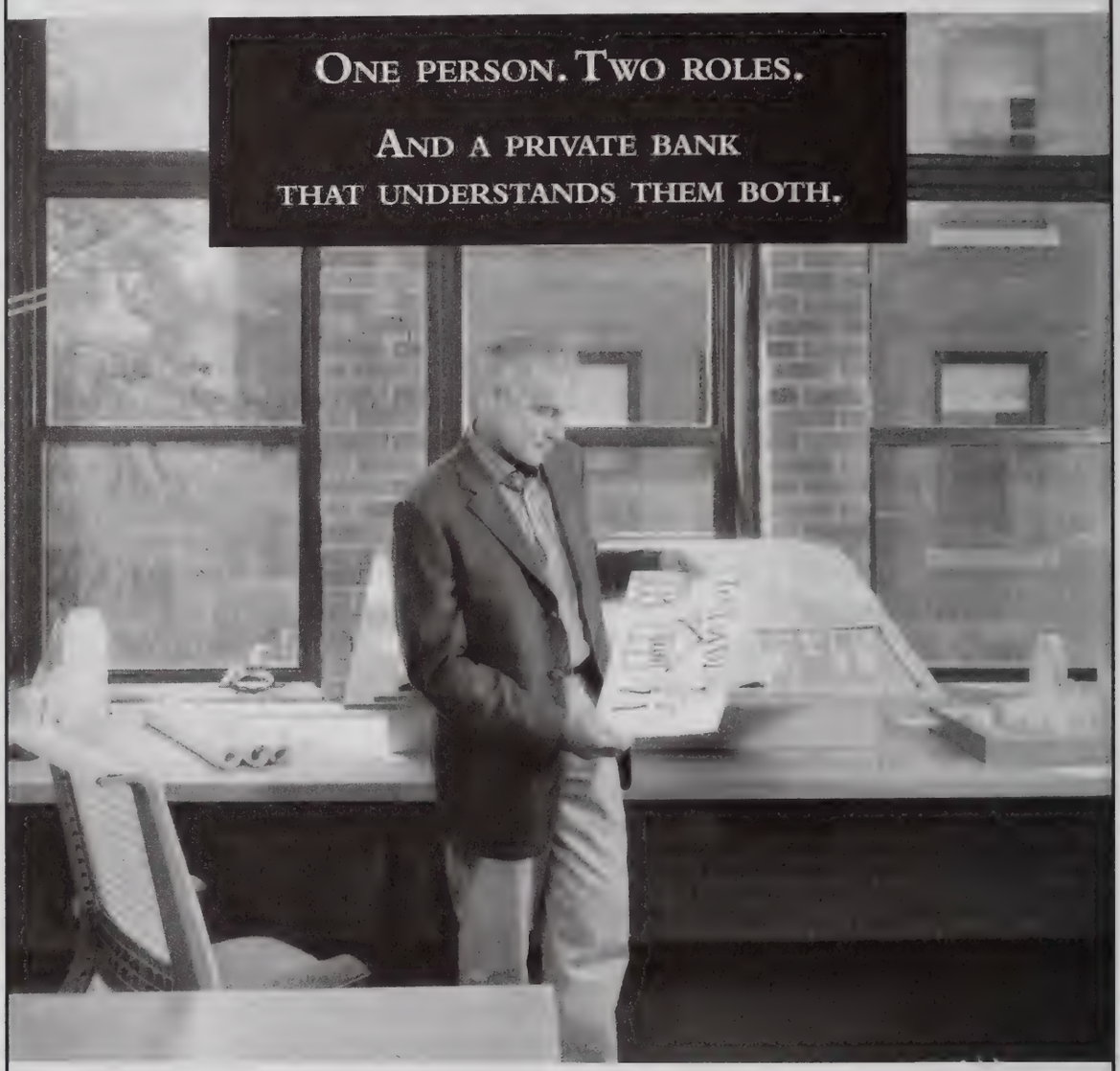
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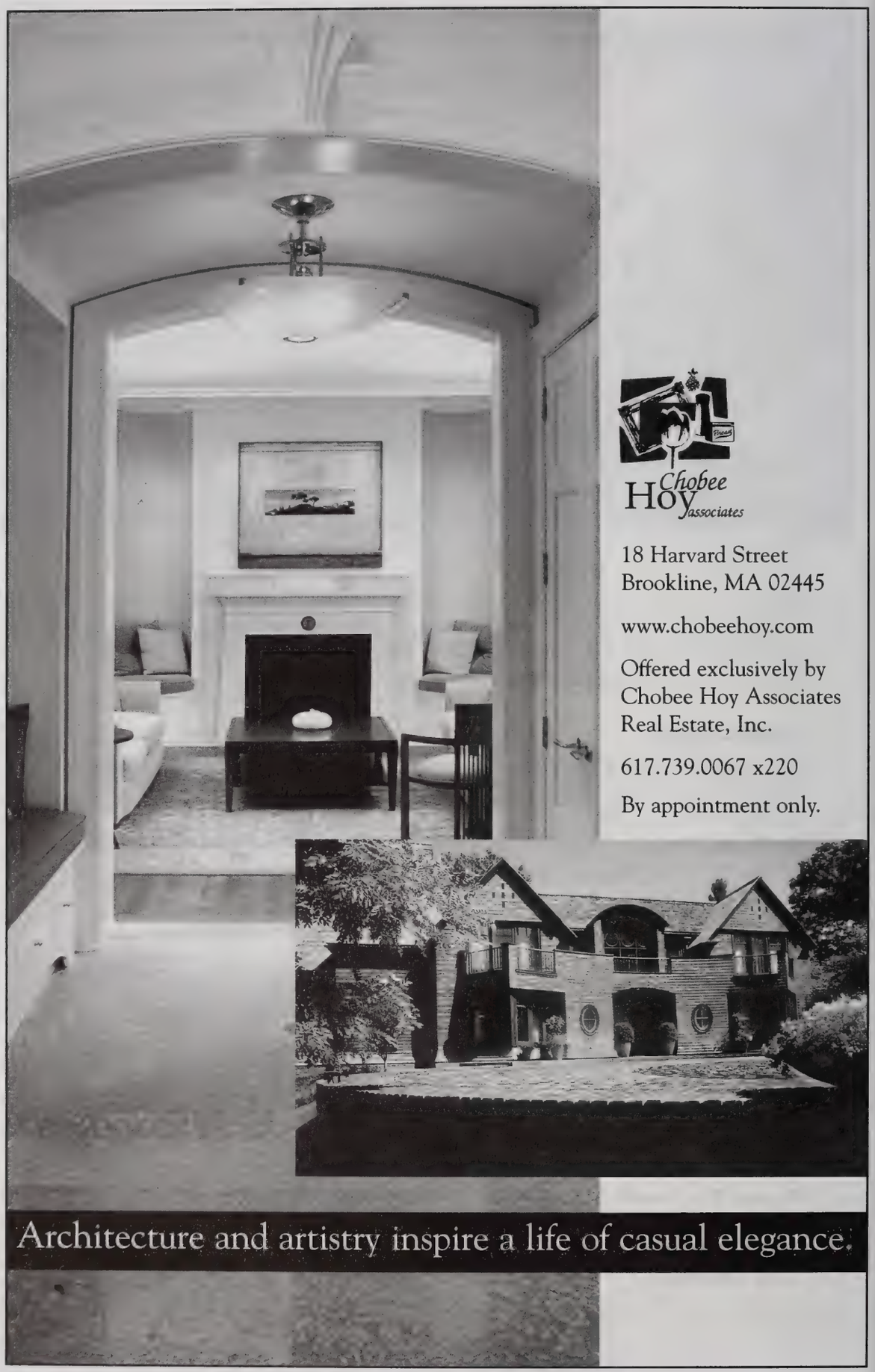
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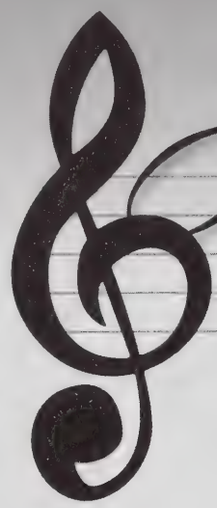
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Continued on page 67



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NEXT PROGRAM. . .

Thursday, February 15, at 10:30 a.m.
(Open Rehearsal)
Thursday, February 15, at 8
Friday, February 16, at 1:30
Saturday, February 17, at 8

Pre-Concert Talks by
Robert Kirzinger,
BSO Publications Associate

JAMES LEVINE conducting

HAYDN — Symphony No. 22, *The Philosopher*

Adagio
Presto
Menuetto; Trio
Finale. Presto

WUORINEN — Eighth Symphony (*Theologoumena*)
(world premiere; BSO 125th Anniversary Commission)

♩ = 168
♩ = 40
♩ = 126

INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 89

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionate

The first of four world premieres in the BSO's 2006-07 season is Charles Wuorinen's Eighth Symphony (*Theologoumena*), a BSO 125th Anniversary Commission. This large symphony is related to a smaller orchestral piece, *Theologoumenon*, written for James Levine and the MET Orchestra, premiered last month. A "*theologoumenon*" is commentary in Christian theology that, although accepted as a valid interpretation, is not derived explicitly from the Bible or other divinely established doctrine. Haydn's early Symphony No. 22, nicknamed *The Philosopher*, is likely so called because of its brooding Adagio, although we don't know for certain. The nickname dates from the composer's lifetime. Closing the program is Brahms's final symphony, written in 1884-85, a beautifully serious work he jokingly called "just a bunch of polkas and waltzes."

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, February 15, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 15, 8-10:05
Friday 'B'—February 16, 1:30-3:35
Saturday 'B'—February 17, 8-10:05

JAMES LEVINE conducting

HAYDN	Symphony No. 22, *The Philosopher*
WUORINEN	Eighth Symphony (*Theologoumena*) (world premiere; BSO 125th Anniversary Commission)
BRAHMS	Symphony No. 4

Wednesday, February 21, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—February 22, 8-10
Friday 'A'—February 23, 1:30-3:30
Saturday 'A'—February 24, 8-10
Tuesday 'C'—February 27, 8-10

JUKKA-PEKKA SARASTE conducting
ANSSI KARTTUNEN, cello

DEBUSSY	*Printemps*
SAARIAHO	*Notes on Light*, for cello and orchestra (world premiere; BSO 125th Anniversary Commission)
SIBELIUS	*Lemminkäinen* Suite

Friday 'B'—March 2, 1:30-3:25
Saturday 'B'—March 3, 8-9:55
Tuesday 'B'—March 6, 8-9:55

INGO METZMACHER conducting
LEONIDAS KAVAKOS, violin

BARTÓK	Violin Concerto No. 2
BRUCKNER	Symphony No. 6

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Sunday, March 4, at 3 p.m.
Jordan Hall, New England Conservatory

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with DOMINIQUE LABELLE, soprano

LIEBERMANN	*Fantasy on a Fugue by J.S. Bach*, Op. 27
J.S. BACH	Brandenburg Concerto No. 6
COPLAND	Nonet for three violins, three violas, and three cellos
J.S. BACH	*Wedding Cantata* (Cantata No. 202)

Thursday 'D'—March 8, 8-10
Friday 'A'—March 9, 1:30-3:30
Saturday 'B'—March 10, 8-10
Tuesday 'C'—March 13, 8-10

CHARLES DUTOIT conducting
MARTHA ARGERICH, piano

RIMSKY-KORSAKOV	*Russian Easter* Overture
STRAVINSKY	Symphony in C
BEETHOVEN	Piano Concerto No. 1

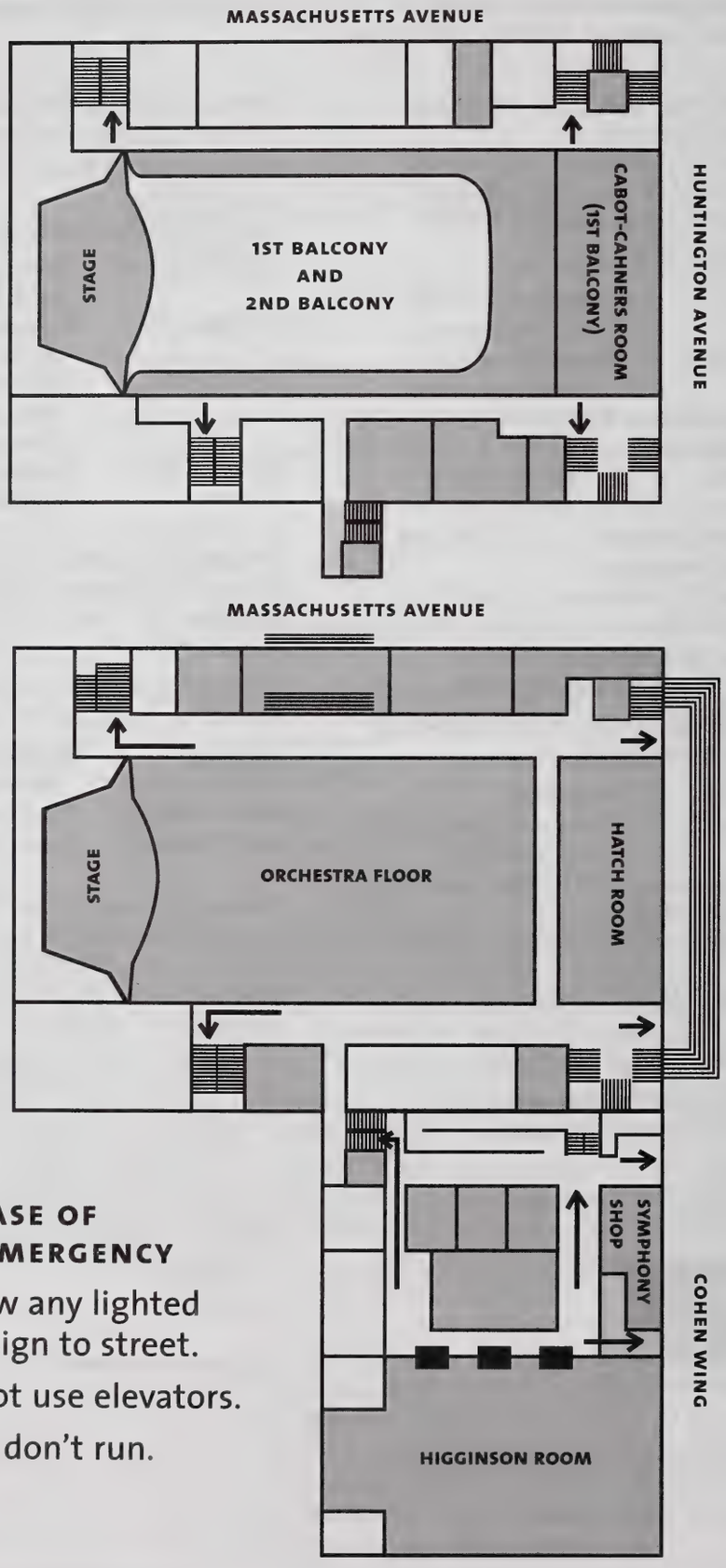
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Thursday 'A'—March 15, 8-10:05
Friday 'B'—March 16, 1:30-3:35
Saturday 'A'—March 17, 8-10:05

JAMES LEVINE conducting
STEPHANIE BLYTHE, mezzo-soprano
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
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MAHLER	Symphony No. 3

Programs and artists subject to change.

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THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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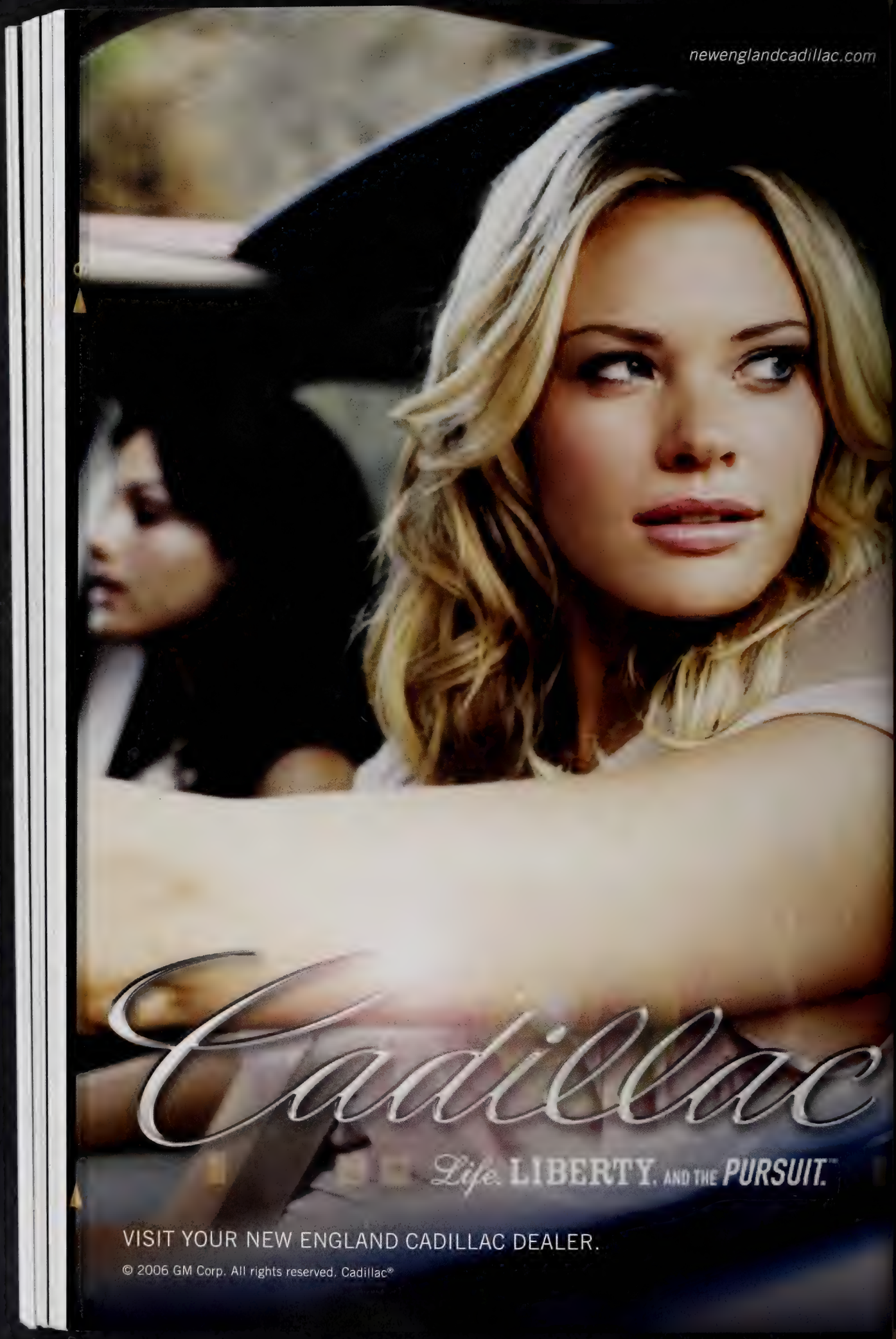
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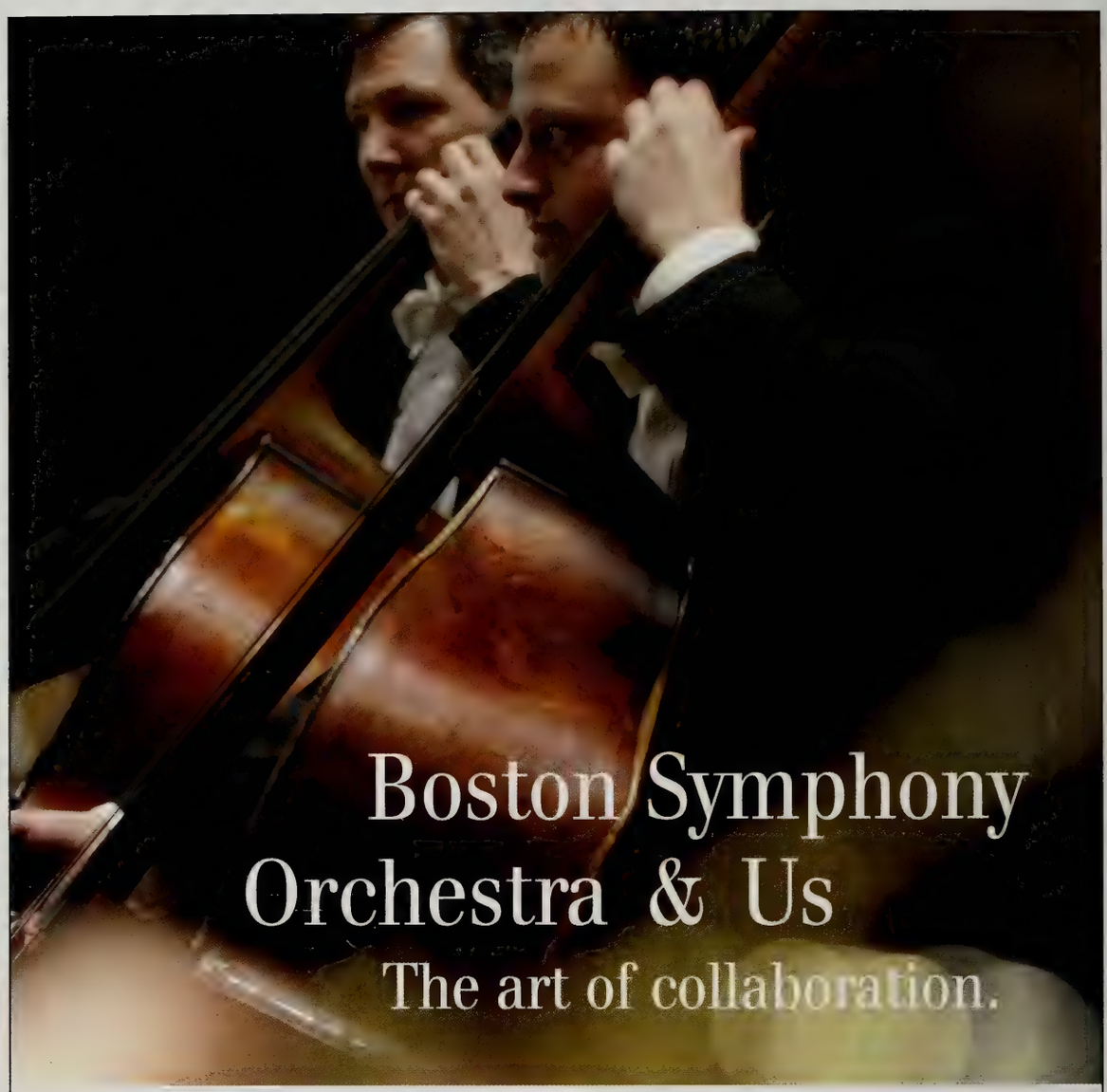


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CHAMBER TEA IV
Friday, February 9, at 2:30

COMMUNITY CONCERT IV
Sunday, February 11, at 3, at Distler Performance Hall, Tufts University, Medford
This free concert is generously supported by the State Street Foundation.

GLEN CHERRY, violin (1st violin in Haydn)
JAMES COOKE, violin (1st violin in Schoenberg)
MARVIN MOON, viola
MICKEY KATZ, cello
ELIZABETH KEUSCH, soprano

HAYDN — String Quartet in G, Opus 77, No. 1
- Allegro moderato
- Adagio
- Menuet: Presto; Trio
- Finale: Presto

SCHOENBERG — String Quartet No. 2, Opus 10, with soprano solo
- I. Mäßig (Moderato; ♩ = 100)
- II. Sehr rasch [Very quick]; 𝅗𝅥 = ca. 116
- III. *Litanei* ("Litany"). Poem by Stefan George
  Langsam [Slow]
- IV. *Entrückung* ("Rapture"). Poem by Stefan George
  Sehr Langsam [Very slow]

Franz Joseph Haydn (1732-1809)
String Quartet in G, Opus 77, No. 1 (Hob. III:81)

The two quartets that make up Haydn's Opus 77 come from 1799, one year after the triumphant completion and reception of *The Creation* and two years after the masterly set of six quartets published as Opus 76. Sets of string quartets were normally composed and published in groups of six; in Opus 77, Haydn stopped—most unusually for him—at two. Herein lies a mystery. Though Haydn was in his late sixties, there was no hint of failing powers: he did, after all, continue to compose in the large vocal forms of Mass and oratorio. But for some reason he withdrew from the

realm of large instrumental works, and he did so even before completing his last instrumental commission. Haydn scholar H.C. Robbins Landon has suggested an answer to this mystery, one that accords well with what we know of Haydn's character, pointing out that the dedication of the Opus 77 quartets was Prince Franz Joseph Maximilian Lobkowitz, who—just at the time Haydn was composing these works—was also getting interested in an unruly young composer who had for a brief (and not very happy) time been Haydn's pupil: Beethoven. And in the years 1798 and 1799, Beethoven decided for the first time to take on Haydn's own, personal territory: the string quartet. During the months that Haydn was writing his quartets, performances were taking place in the palace of Prince Lobkowitz of the first string quartets of Beethoven (the ones we now know as Opus 18, Nos. 1 and 2). One listener at an early performance called them "the greatest of their kind." This would have been hard for old Haydn, who had recognized Beethoven's talent from the first but found it difficult to follow his music after Beethoven's popular Septet (Opus 20). We know that twenty years earlier, Haydn, though proud of his achievements in the realm of opera and the piano concerto, withdrew from those fields entirely once he had discovered the superior work of Mozart. So it is possible that Haydn decided, in 1799 or 1800, to withdraw quietly from the stage as a composer of string quartets after encountering a composer whose work could actually strike him with awe.

But there is no reason to be condescending about Haydn's last two completed contributions to the medium. The G major quartet is pure, delightful Haydn. The first movement is built on the gestures of a march that becomes also operatic in its range and variety. The second movement is a sustained Adagio of almost Italianate lyricism, not as intense as Beethoven's slow movements in his Opus 18, perhaps, but openhearted and singing throughout. The scherzo is the most Beethovenian thing in the quartet—a vigorous, rustic, one-beat-to-the-bar dance that has left the old staid minuet far behind. The Trio employs the arpeggiated themes that Beethoven had made very much his own, though the phrases seem to run two measures longer than we think they are going to—as if the composer can't find a way to make the music stop. The finale is a rondo based on a tune that is not far from Hungarian folk music, and the importance of the first violin part, with its cross-string leaps and other devices, suggests that Haydn recalled listening to the playing of some gypsy fiddler, or primas, during his days at Eszterháza.

—Steven Ledbetter

Arnold Schoenberg (1874-1951)
String Quartet No. 2, Opus 10, with soprano solo

When Arnold Schoenberg was "becoming" a musician, because he had so little formal training he had to soak up all he could from the music he could get his hands on. Some of his first efforts at composition were in the genre of the string quartet, using as models the quartet scores of Beethoven (acquired second-hand). Living in Vienna, he came into contact with two important influences, Oskar Adler and Alexander von Zemlinsky (later his brother-in-law), from both of whom he learned some of the technical rudiments of harmony and composition. He also began playing cello in a string quartet (an earnest but, it seems, *very* amateur one), and later, under Zemlinsky, in a larger ensemble almost resembling an orchestra. One of Schoenberg's most accomplished early works was a string quartet in D major, dating from about 1897, preceding the works to which he began assigning opus numbers. Only two years later he completed a sextet for strings, *Verklärte Nacht*, Opus 4, a masterpiece that revealed al-

"Mouvement symphonique" *Bostoniana* was given its first performance by Charles Munch in January 1963, about a year after the composer's death.

Ibert wrote only a few chamber pieces, and *Trois Pieces brèves* (1930) is a light work even in the context of Ibert's generally pleasant, good-natured music. Its three movements, all quite short, demonstrate the composer's deft feel for instrumental combination, relying primarily on linear, contrapuntal textures and a sharp rhythmic impulse. The first movement is an ABA form that features the oboe to start, which gives way to flute and clarinet. The second is essentially a highly imitative flute/clarinet duet; the other instruments join in only in the movement's last phrase. The longer finale begins with a slow introduction, with metrical sleight-of-hand in the fast sections creating a sense of urgency within the generally buoyant mood. A touch of blues harmony here reminds us of the strong presence of jazz in between-wars Paris.

* * * * *

Some of the work of the Argentine-born American composer **Lalo Schifrin** (b.1932) is extraordinarily recognizable, even if one doesn't know the composer by name. His theme music for the 1960s television series *Mission: Impossible*, resurrected for the benefit of Tom Cruise's career as movie action hero, is the most famous piece of music ever to take on the asymmetrical 10/8 meter. (If you can't bring it to mind now, don't ask your neighbor unless you want this exciting, perfectly calibrated action music to stick in your head for days.) Schifrin wrote the music for dozens of television series and specials, and has been prolific as a film composer as well, some of his credits including the Academy Award-nominated scores to *Cool Hand Luke*, *The Sting II*, and *The Amityville Horror*; Steve McQueen's *Bullitt*; Jackie Chan and Chris Tucker's *Rush Hour* movies, and Clint Eastwood's "Dirty Harry" movies, among his more than 100 movie scores.

In fact Schifrin's range as a musician also encompasses a long and continuing career as a jazz pianist, band leader, and recording artist, conductor, and composer of jazz and concert works. Born in Buenos Aires, he was the son of the concertmaster of the Philharmonic Orchestra of Buenos Aires. His early classical training was supplemented by studies at the Paris Conservatoire with Koechlin and Messiaen; during his time in Europe he began playing jazz and arranging professionally. After returning to Argentina, his band came to the attention of Dizzy Gillespie, who brought Schifrin to the United States as his keyboardist and arranger in 1958. He began his television and film careers soon after. As a conductor he has led many of the world's major orchestras, among them the Los Angeles Philharmonic, London Philharmonic, Vienna Symphony, Atlanta Symphony, the Orchestra of St. Luke's, and the Israel Philharmonic. He has been commissioned by the Los Angeles Philharmonic, Israel Philharmonic, London Philharmonic, the Chicago Symphony Orchestra, Lincoln Center, tenor Plácido Domingo (for the opera *The Trial of Louis XVI*), and guitarist Angel Romero (to name a few), for works ranging from chamber music to concertos. His jazz background shows in most of his work, but he is also master of all manner of classical and popular styles, from the traditional repertoire to the twentieth century, and of orchestration.

Schifrin wrote *La Nouvelle Orléans* on commission from the Dorian Woodwind Quintet in 1987. It was inspired in part by quotes from Lao-Tzu, Carl Sagan, and a New Orleans folk aphorism, all dealing with the process of change as manifest in death; but it is not a morbid piece. *La Nouvelle Orléans* is a single-movement work in two large sections. The first, though beginning with a refrain that sounds like a reference to the New Orleans funeral march, is impressionistic in quality, erupting time and again in virtuosic flurries. There are brief solo cadenzas here and there as well. The second half of the eight-minute piece is a spot-on pastiche of New Orleans jazz.

* * * * *

Paquito D'Rivera (b.1948) is best-known as a Cuban-born American saxophonist and clarinetist. Having assimilated the bebop styles of Charlie Parker and Dizzy Gillespie as a young performer in Cuba, he began playing with groups and touring, founding the fusion band Irakere in the 1970s as a melding of jazz, classical, and traditional Cuban music. The trumpeter Arturo Sandoval was another famous member. In 1980 D'Rivera defected while on a trip to Europe, and moved to New York City. He played with many jazz greats, including Dizzy Gillespie, McCoy Tyner (who, along with his own bands, was in John Coltrane's groups), and Michel Camilo, among many others, and has been leader of several groups of his own.

In addition to his jazz performance and composition, D'Rivera has composed many works for conventional classical ensembles from chamber groups to orchestras, writing in a style that allows a free coexistence of elements of jazz, traditional classical, and Cuban elements. He has written works on commission for such groups as the New Jersey Chamber Music Society, Jazz at Lincoln Center, the string quartet Cuarteto Latinoamericano, and the Opus 21 ensemble. His *Gran Danzón (The Bel Air Concerto)* was co-commissioned by the Rotterdam Philharmonic and the National Symphony Orchestra in Washington, D.C., for flutist Marina Piccinini. This was premiered by Piccinini with the National Symphony under Leonard Slatkin's direction in 2002.

D'Rivera's suite for woodwind quintet, *Aires Tropicales*, was commissioned by the Aspen Wind Quintet, who premiered it in 1994 at the Frick Collection in New York City. It has since become something of a repertoire staple for wind quintets. The seven movements are all fully developed pieces, not simply character sketches, although the character of each is strongly indicated; most of them are based on dance music. The brief opening movement is called **Alborada**, traditionally a type of Spanish song played to greet the dawn. **Son** employs a steady ostinato under a short melody, taking its name from a popular Cuban dance. The movement is bisected by a short, recitative-like section. The third movement is a sultry **Habanera**, its underlying rhythm familiar from that of the famous aria in Bizet's *Carmen*. This is followed by the quick and highly syncopated **Venezuelan Waltz**, dedicated to the great Venezuelan







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guitarist and composer Antonio Lauro. **Dizzyness** , the fifth movement (omitted from these performances) is clearly an homage to D'Rivera's (and Schifrin's) famous collaborator, Dizzy Gillespie, beginning and ending with advanced jazz harmonies in suspended time, with Dizzy-like fast music in between. The present performances close with the seventh and sixth movements. The seventh, **Afro**, opens with a long flute solo before an ostinato takes the suite, once again, into dance territory. Along with the "Dizzyness" movement, "Afro" is the most obviously jazzy movement of the suite. The sixth movement, **Contradanza**, is another traditional Cuban dance, featuring a lively countermelody against the syncopated main tunes, and dedicated to the Cuban composer Ernesto Lecuona.

—Robert Kirzinger

THE MUSICIANS

Keisuke Wakao joined the Boston Symphony Orchestra as assistant principal oboe in the fall of 1990, having previously been a member of the New World Symphony since its inaugural season. A native of Tokyo, Mr. Wakao received his performance diploma from the Manhattan School of Music, where he served on the faculty following his graduation in 1987. He performed with the New Japan Philharmonic under Seiji Ozawa in 1985 and made his concerto debut with the Tokyo Symphony Orchestra under Kazuyoshi Akiyama in the summer of 1989. Since that time he has made numerous solo appearances, including performances with the Boston Pops Orchestra under John Williams and the Tokyo City Philharmonic Orchestra. In 1994 he was invited to participate in the chamber music division of the Spoleto Festival in Italy. He made his Tokyo recital debut in September 1997 and performed with pianist Christoph Eschenbach in a recital at Sapporo's Pacific Festival in July 1998. At the Manhattan School, Mr. Wakao studied with Joseph Robinson, principal oboist of the New York Philharmonic, with whom he gave a joint recital in Tokyo in 1984. While a Fellow at the Tanglewood Music Center in 1984 and 1987 he studied with Alfred Genovese and Ralph Gomberg. A finalist in the 1988 Lucarelli International Oboe Competition at Carnegie Hall, Mr. Wakao started the Keisuke Wakao Oboe Camp in Tokyo in 1988 and is currently on the faculty of the New England Conservatory of Music.

Elizabeth Ostling joined the Boston Symphony Orchestra as assistant principal flute in September 1994 and was named associate principal flute as of the 1997-98 season, having served as acting principal from March 1995. She is also principal flute of the Boston Pops Orchestra. Ms. Ostling grew up in Ridgewood, New Jersey, and graduated in May 1994 from the Curtis Institute of Music in Philadelphia, where she was a student of Julius Baker and Jeffrey Khaner. During her freshman year at Curtis she won first prize in the quadrennial Koussevitzky Competition for Woodwinds in New York City. As a Tanglewood Music Center Fellow she was featured during Tanglewood's annual Festival of Contemporary Music as soloist in Michael Gandolfi's chamber concerto, *Caution to the Wind*. Ms. Ostling has premiered two works written just for her: Gandolfi's *Geppetto's Workshop* for flute and piano, and (with the Metamorphosen Chamber Orchestra) Dan Coleman's *Pavanes and Symmetries*. As soloist with orchestra she has also appeared with the Boston Pops, the New Jersey Symphony Orchestra, and the Ridgewood Symphony Orchestra in her hometown. A frequent performer in solo and chamber recitals, she has also appeared with the Boston Symphony Chamber Players and the Boston Artists Ensemble.

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has appeared in the Chamber Prelude series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season; he is also principal bassoonist of the Boston Pops Orchestra. Born in Montreal, Mr. Ranti started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants. Mr. Ranti can be heard frequently in Boston-area chamber performances with groups such as the Walden Chamber Players, with whom he has recorded an album of bassoon and string music. He is on the faculty of both the New England Conservatory and Boston University School for the Arts.

Born into a musical family, **Jay Wadenpfuhl** became a professional horn player at fifteen. Mr. Wadenpfuhl studied at the University of Wisconsin-Madison, where he earned his bachelor's and master's degrees in music, majoring in horn and minoring in composition. Before joining the Boston Symphony Orchestra in 1981, he was a member of the U.S. Army Band in Washington, D.C., the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony Orchestra. He currently teaches at the New England Conservatory of Music and at the Tanglewood Music Center, where he also conducts. As a member of the NFB Horn Quartet, Mr. Wadenpfuhl recorded an album in memory of John Barrows, released in 1989 and including Mr. Wadenpfuhl's *Tectonica* for eight horns and percussion. The NFB Quartet's second album, recorded with internationally known horn player Barry Tuckwell, included the world premiere recording of Gunther Schuller's Five Pieces for Five Horns with the composer conducting, as well as Wadenpfuhl's *Textures* for horn quartet. With John Williams and the Boston Pops Orchestra, he premiered the *Huntington* Horn Concerto, a piece written for him by William Thomas McKinley. Mr. Wadenpfuhl has made solo tours in the United States and South America, and has for many years given master classes, for students and faculty, for the National Youth Festival Orchestra in Caracas, Venezuela. He also continues to be an active composer of contemporary music and jazz.

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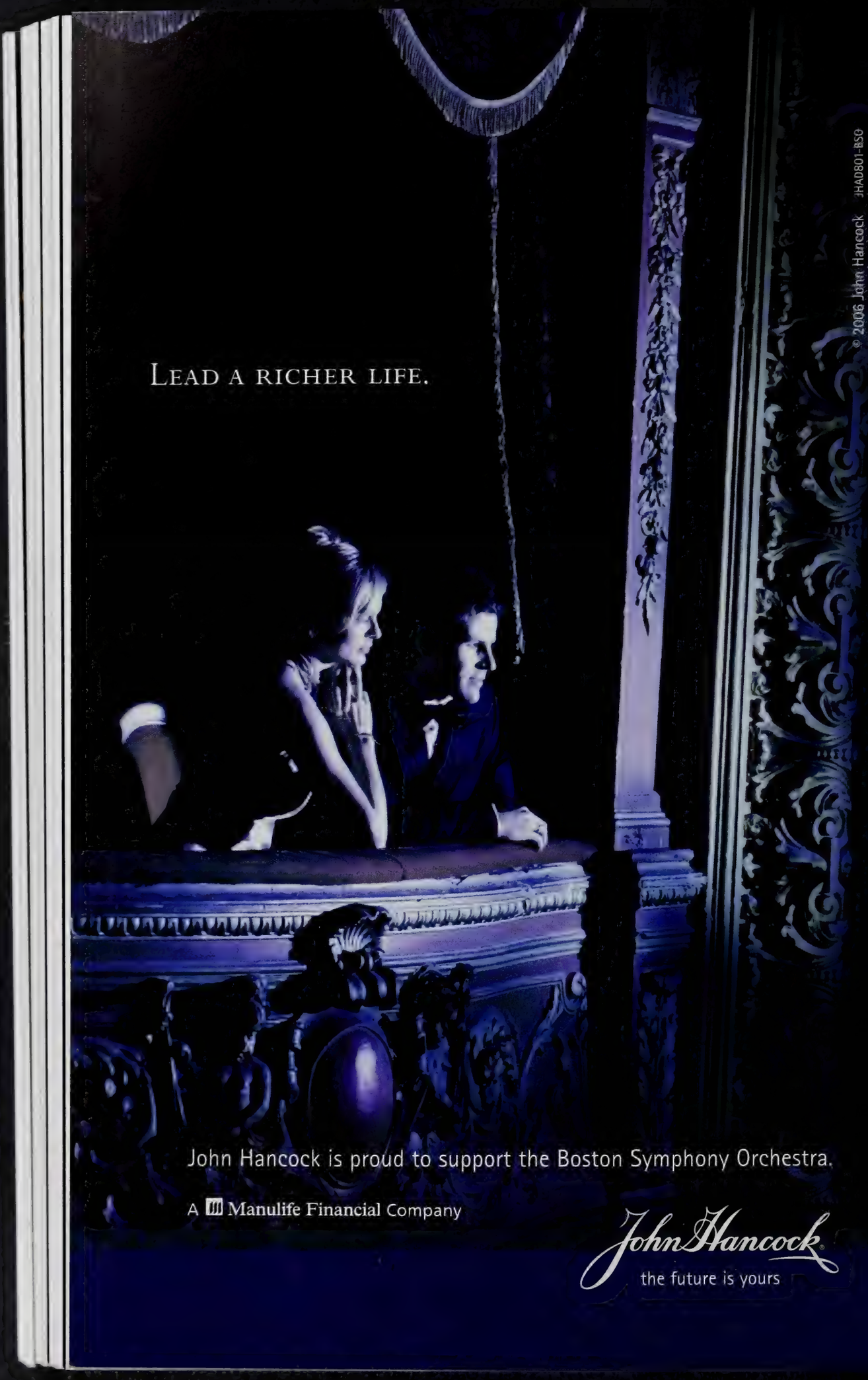
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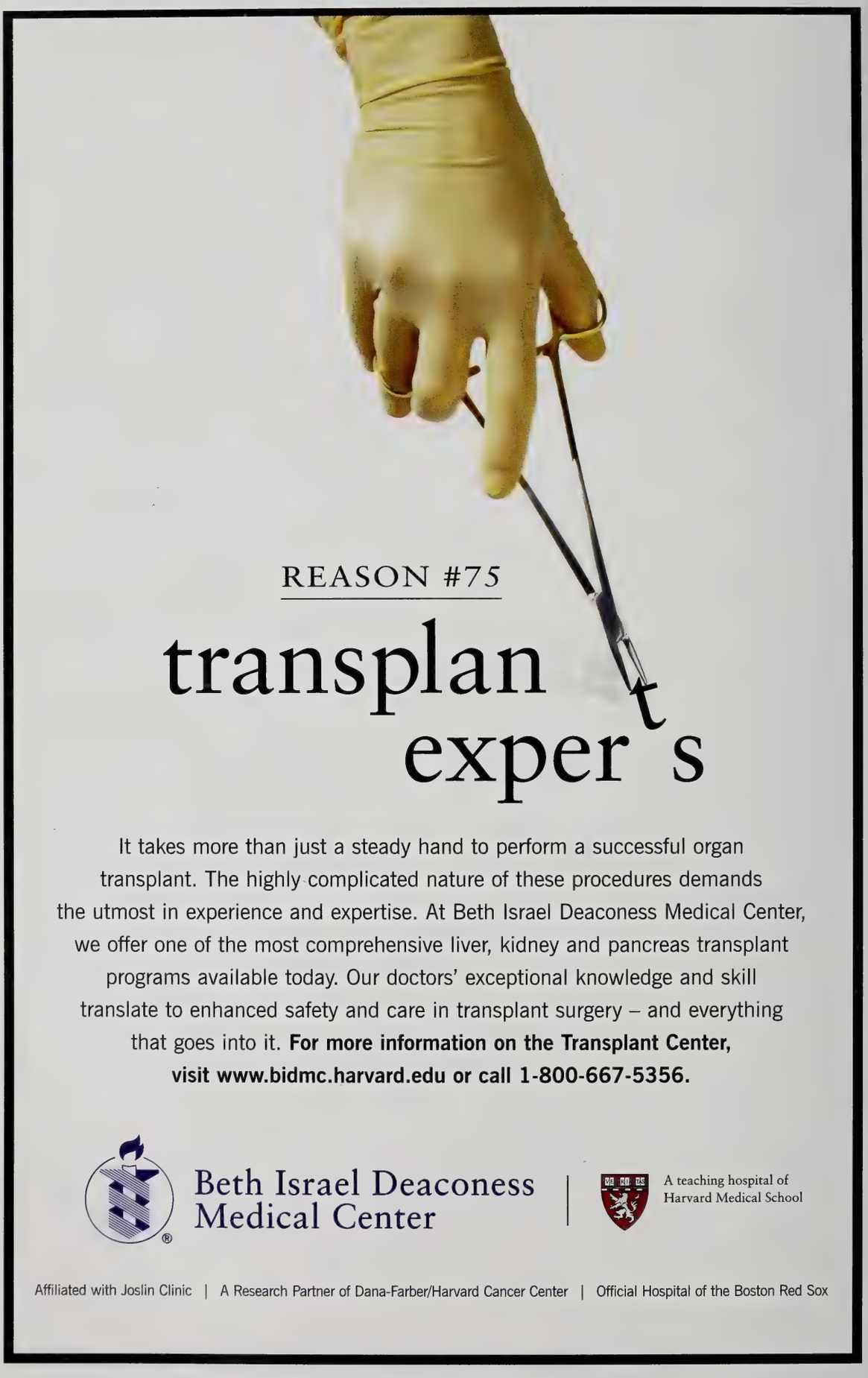
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BSO

From the Library of James Levine

In conjunction with his programs here this season, materials from the personal library of BSO Music Director James Levine continue to be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the BSO Archives. The latest display includes, among other things, a first-edition score of Beethoven's Eighth Symphony; an early piano-vocal score of Berlioz's *Damnation of Faust*; facsimile editions of Mozart's own thematic catalogue of his works, and of the manuscript of Brahms's Symphony No. 4; the first published piano-vocal score of Beethoven's opera *Fidelio*; Maestro Levine's scores of works by Charles Wuorinen and Gunther Schuller that he has previously performed (new 125th Anniversary Commissions by these two composers are being premiered by James Levine with the BSO this season), and different printed editions, from Mr. Levine's library, of the score to Mahler's Symphony No. 3.

Boston Symphony Chamber Players
Sunday, March 4, at 3 p.m. at
Jordan Hall at the New England Conservatory

The Boston Symphony Chamber Players continue their 2006-07 series at Jordan Hall at the New England Conservatory of Music on Sunday afternoon, March 4, at 3 p.m. with a program including Lowell Liebermann's *Fantasy on a Fugue by J.S. Bach*, J.S. Bach's *Brandenburg* Concerto No. 6, Aaron Copland's Nonet for three violins, three violas, and three cellos, and Bach's *Wedding Cantata* (Cantata No. 102) with soprano Dominique Labelle as guest soloist. Tickets at $30, $22, and $17 may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Attention, BSO Radio Listeners: WCRB Now at 99.5 FM

A reminder: Please note that Boston's classical radio station WCRB 102.5 FM moved in December to 99.5 FM on the radio dial. Live broadcasts by WCRB of the Boston Symphony Orchestra's Saturday-evening performances continue from this new location.

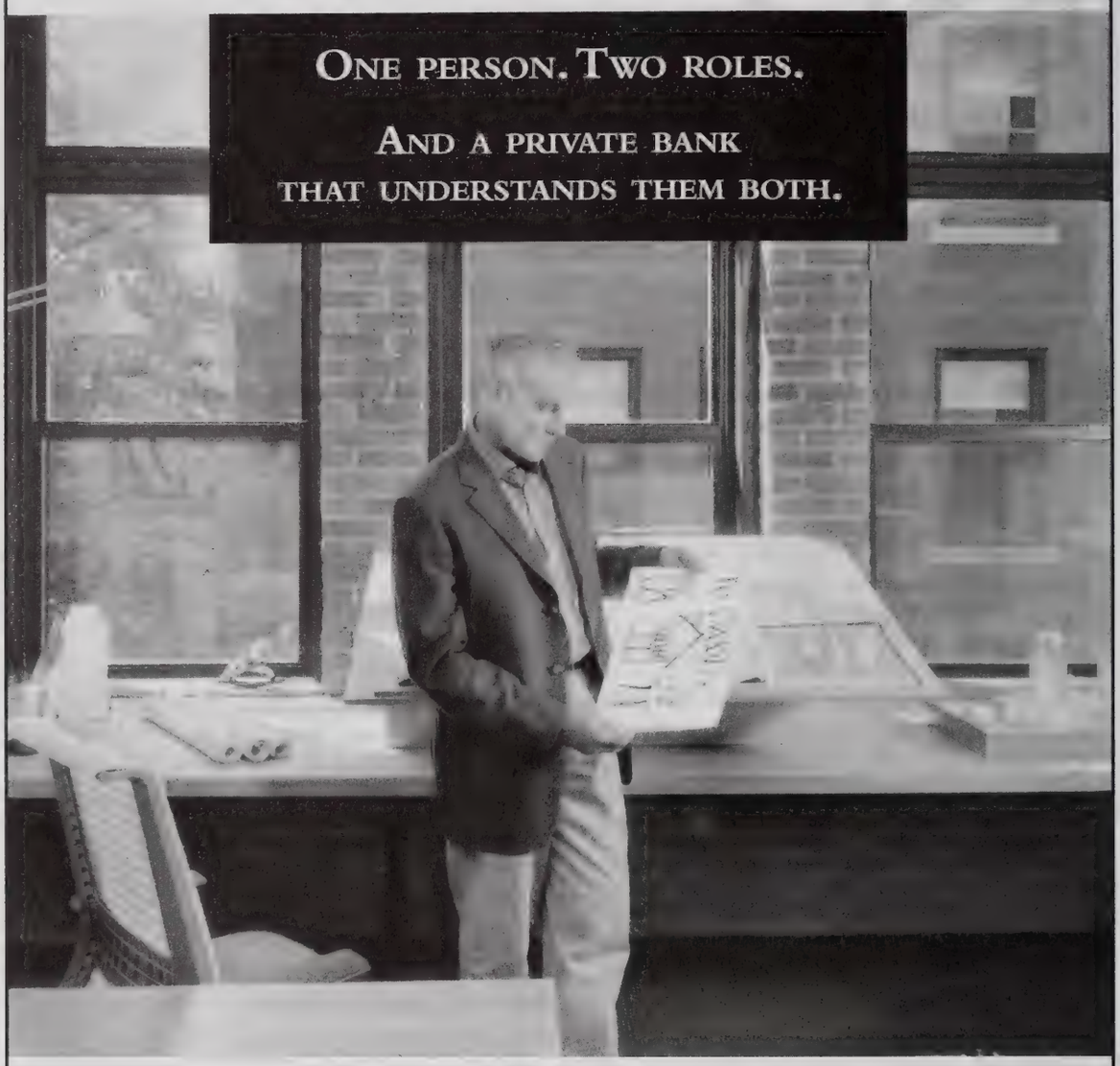
Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, 1:45 p.m. prior to the Sunday-afternoon *Fidelio* performance on March 25, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Publications Associate Robert Kirzinger discusses Haydn, Brahms, and the new BSO 125th Anniversary Commission from Charles Wuorinen. In the weeks ahead, Robert Kirzinger discusses Debussy, Sibelius, and the new BSO 125th Anniversary Commission from Kaija Saariaho (February 21-27), Helen Greenwald of the New England Conservatory discusses Bartók and Bruckner (March 2-6), and Harlow Robinson of Northeastern University discusses Rimsky-Korsakov, Stravinsky, and Beethoven (March 8-13).

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who

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would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 or TDD/TTY (617) 638-9289. Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any inquiries left at other times.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord (MA), Maine Seacoast (NH), Marblehead/Swampscott, North Hampton (NH), Rhode Island, South Shore, Wellesley, western New Hampshire, and Weston. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case

Individual tickets are on sale for all concerts in the BSO's 2006-2007 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 63 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.



Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

The Rise and Fall
of the City of
Mahagonny

Kurt Weill / Bertolt Brecht
February 23, 25, 27

Joyce Castle as Leocadia Begbick
Amy Burton as Jenny Smith
Dan Snyder as Jimmy Mahoney
Stephen Salters as Bank Account Bill

Directed by Sam Helfrich
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of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble continues its 2006-07 season with Shostakovich's String Quartet No. 8 in C minor, Opus 110; Dvořák's String Quintet in G, Opus 77, and a "mystery piece" on Friday, February 23, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, February 25, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO members Tatiana Dimitriades and Valeria Vilker Kuchment, violins; Edward Gazouleas, viola; and Edwin Barker, double bass. Tickets are $24, with discounts for seniors and students. For more information, visit www.bostonartistsensemble.org or call (617) 964-6553.

Now in its twenty-third year as quartet-in-residence at the Boston University School of Music, the Muir String Quartet—BSO violinist Lucia Lin and BSO principal violist Steven Ansell, violinist Peter Zazofsky, and cellist Michael Reynolds—perform quartets by Haydn, Berg, and Schumann on Wednesday, February 28, at 8 p.m. at the Tsai Performance Center, 855 Commonwealth Avenue. Admission is free to the Boston University community, $10 general admission, and $5 for seniors and students.

BSO principal bass Edwin Barker gives a Boston University faculty recital on Monday, March 5, at 8 p.m. at the Tsai Performance Center, 855 Commonwealth Avenue. The program includes transcriptions for double bass of sonatas by Vivaldi and Handel; Hindemith's Sonata for double bass and piano, the Handel/Halvorsen Passacaglia as transcribed for violin and double bass, plus works for violin and piano with violinist Bayla Keyes. Assisting artists also include pianist Deborah DeWolfe Emery, harpsichordist Peter Sykes, and Deborah Dunham, continuo bass. Admission is free.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915*, Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra, and Dvořák's *New World* Symphony; the conclusion of the two-season Beethoven/Schoenberg project (this year including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*); Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Brahms, Harbison, Haydn, Mozart, Ravel, and Schumann. Highlights of Maestro Levine's 2006 Tanglewood season included Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Also at Tanglewood he continued his work with the TMC's Conducting and Vocal Fellows, in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine leads new Met productions of Puccini's *Madama Butterfly* (including a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*, and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cin-

cinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, and a 2006 *Opera News* Award.



Michael J. Lutch

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

BOSTON SYMPHONY ORCHESTRA 2006-2007

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin‡
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
Theodore W. and Evelyn Berenson Family chair

*Bonnie Bewick
Stephanie Morris Marryott and Franklin J. Marryott chair

*James Cooke
Catherine and Paul Buttenwieser chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Mary B. Saltonstall chair, fully funded in perpetuity

*Kelly Barr
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jason Horowitz

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Glen Cherry
*Julianne Lee

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne‡
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
○ On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Cynthia Meyers
Évelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

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Jonathan Menkis
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984

Assistant Principal
Benjamin Wright

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
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CONCORD, MA $2,985,000

Completely renovated in 1997 yet retaining traditional character, this residence features late Georgian and early Federal styles with four tall chimneys and remarkable period details throughout. The home offers six fireplaces, cherry and granite country kitchen with a window-wrapped eating area, large family room with built-ins, and a master bedroom suite with pastoral views. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**



NEWTON, MA $2,250,000

Exquisitely-appointed property located in prestigious Chestnut Hill. This stunning home features five bedrooms including a master suite and 5.5 baths. Distinguishing features include high ceilings, top-of-the-line kitchen and adjacent family room with fireplace and an in-house passenger elevator. **Deborah Gordon and Jayne Bennett Friedberg, Brookline, MA office, (617) 731-2447**



DOVER, MA $4,395,000

Magnificent custom-built Colonial estate situated on 7.7+ acres of landscaped lawns, manicured gardens and surrounded by woods of mature trees. Features include a custom-designed kitchen, two-story step-down family room with a wall of windows and three sets of French doors which lead to the deck and patio. Indoor Gunite pool with sliding doors that lead out to a private patio and grounds. **John Maiola, Boston, MA office, (617) 266-4430, jmaiola@aol.com**



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126th Season, 2006-2007

Thursday, February 15, at 8
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Friday, February 16, at 1:30
Saturday, February 17, at 8

JAMES LEVINE conducting

HAYDN — Symphony No. 22, *The Philosopher*

Adagio
Presto
Menuetto; Trio
Finale. Presto

WUORINEN — Eighth Symphony (*Theologoumena*)

(BSO 125th Anniversary Commission/world premiere; commissioned by the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of The New Works Fund established by the Massachusetts Cultural Council, a state agency)

♩ = 168
♩ = 40
♩ = 126

INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 98

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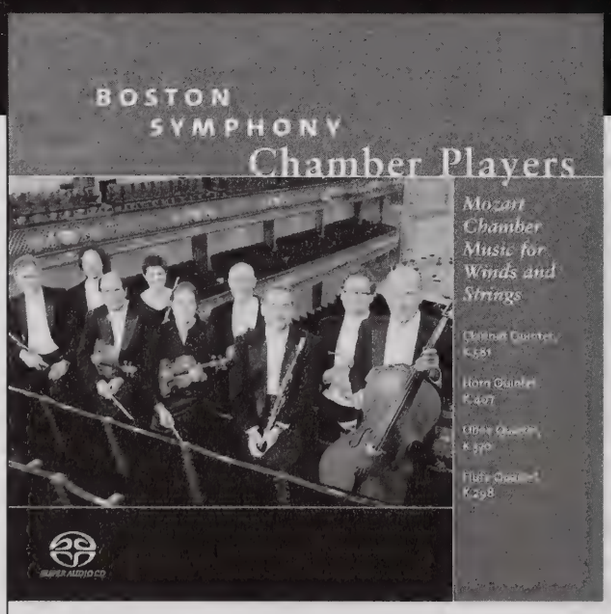
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From the Music Director

It's exceptionally exciting for me when I conduct a program on which there's a world premiere—a piece that's not yet been heard. But it's also rather scary, given the responsibility to represent the composer properly, especially when it's a work of such complexity that, on first hearing, the listener can't possibly take in everything it has to offer. This is one of the reasons I try to bring new pieces back, in order to achieve a higher level in the course of the second preparation. I've been studying Charles Wuorinen's new symphony for months since receiving the completed score, and the process of studying it has continued to whet my appetite more and more to hear it. Charles's music is always so full of momentum, vitality, and contrast, and the dazzling orchestration helps keep the ear involved in the musical discourse and thought from beginning to end of the piece. Another reason I like Charles's music so much is because his pieces always have such a convincing structure and fresh sound; they're so incredibly well crafted and full of character.

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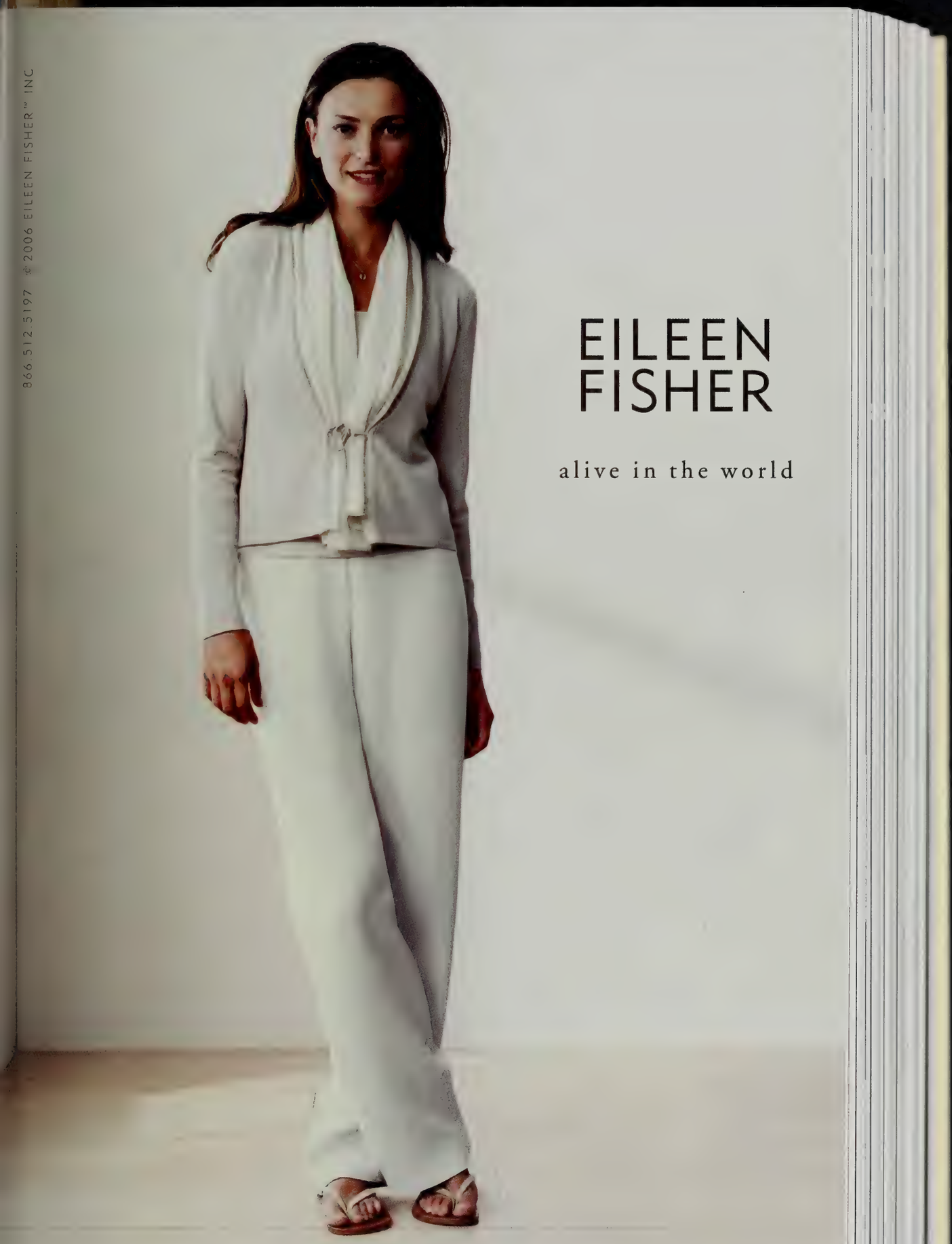
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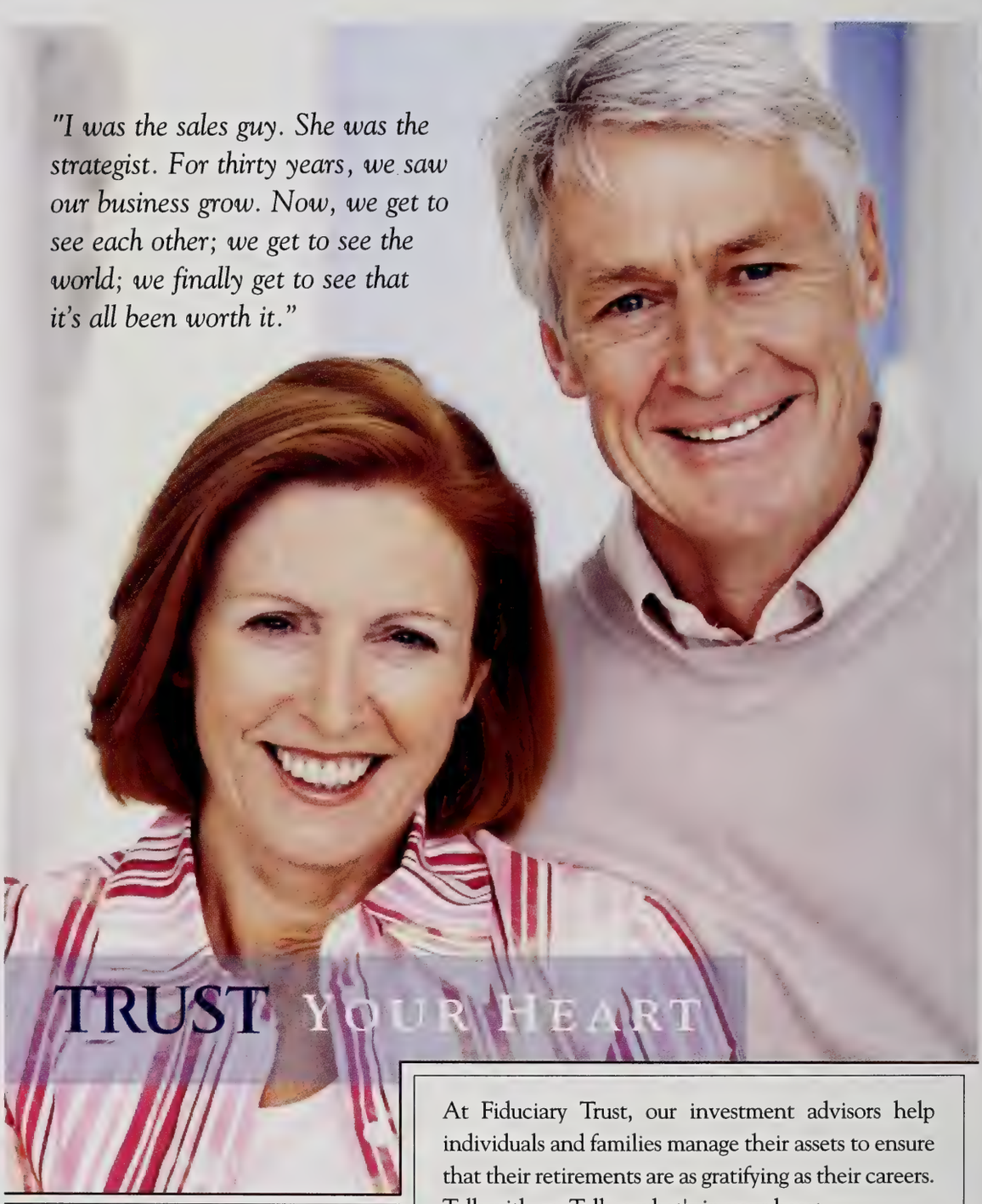
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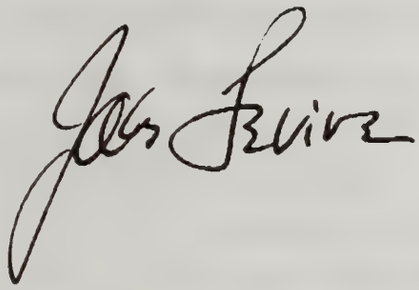
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of the effect the new piece will make. With this in mind, I immediately aimed toward a program sequence that would set off not just the new piece, but *all* the pieces exceptionally clearly, beginning with an early Haydn symphony and finishing with the Brahms Fourth.

Haydn's Symphony No. 22 is just one of my favorites from among a very large group of pieces by the composer; in fact, it's my hope at some point to do a Haydn cycle here, even if just a limited one: he wrote so many symphonies that are thrilling and unique, yet so many of them remain hardly known at all. I love the structure of this piece: four movements arranged in two pairs (slow–fast, slow–fast), with each of the fast movements marked "Presto" rather than the more typical, ordinary sort of "Allegro" that one might expect. I also love the sound of the instrumentation, which is extraordinary: two English horns, two French horns, and a string group. And the first movement leaves no doubt as to why the symphony is nicknamed *The Philosopher*. I can still remember the first time I heard this piece. I was hooked immediately.

The Brahms Fourth is fortunately one of those works that is so full that it follows almost anything well on the second half of a program. It's so intense, it has such strong contrapuntal underpinnings, and then, after three movements that are so entirely clear in terms of form and structure, Brahms unexpectedly writes a passacaglia, keeping the finale in a state of phenomenal tension as this amazing set of variations unfolds. And even beyond that, he stays unrelentingly in the minor mode, driving to a conclusion that's not just overwhelmingly powerful, and even startling, but unprecedented in the symphonic literature.



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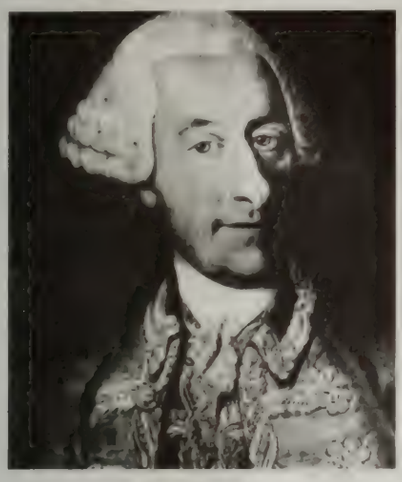
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Franz Joseph Haydn
Symphony No. 22 in E-flat, *The Philosopher*



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed this E-flat symphony, conventionally numbered 22, in 1764. The date of the first performance is unknown, but it presumably took place at Eisenstadt under Haydn's direction. The only previous Boston Symphony performances were conducted by Jorge Mester, at Tanglewood on August 20, 1976; and by James Levine, in subscription concerts in November 1994. The unusual instrumentation calls for two English horns, two horns, and strings. Michael Beattie is the continuo harpsichordist at these performance.

The early works of Haydn show many examples of older, Baroque forms turned to new purposes. Several of his symphonies, for example, begin with slow movements in something like the character of the *sonata da chiesa* ("church sonata"). In a few cases these have specific programmatic religious connotations; in other cases, they are either abstract works conceived in an austere mood, or else the intended program has been lost. We may, however, have a clue to Haydn's mental image in composing this music from a comment he made to his biographer Griesinger many years later, when he mentioned that in one of his oldest symphonies—one that he could not at that moment pinpoint—"the idea predominated of God speaking to an unrepentant sinner, asking him to reform, but the sinner in his rashness heeded not these exhortations." Haydn scholar H.C. Robbins Landon has suggested that this image best fits the E-flat symphony conventionally listed as No. 22. In any case, whether it is the symphony Haydn meant or not, the work has long had attached to it the nickname "*The Philosopher*"—going back even to the eighteenth century, a clear indication of its unusual character.

Haydn composed this symphony in 1764, when he was already thirty-two years old and reasonably well established in the Esterházy household. It begins with the sober sonority and style of a *sonata da chiesa*, a long-established Baroque form consisting of four movements in a slow-fast-slow-fast arrangement. The opening movement's somber marching strings support a chorale-like melody in the horns (the voice of God?), answered

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by two English horns (the unrepentant sinner?). Haydn cleverly fuses the Baroque stylistic elements so evident here with a ground plan that clearly suggests the developed sonata form of the classical era. His unusual choice of instrumental colors—hardly another symphony of his century called for English horns*—is also striking. Yet for all its touches of modernity, the movement suggests, on the whole, an homage to Corelli.

The second movement offers the strongest possible contrast—a Presto in sonata form with a real Haydnesque "false reprise" at the beginning of the development section, tricking the listener into thinking the movement is substantially over when it has really only just gotten underway. The third movement is a poised and graceful minuet and Trio, while the finale introduces the spirit of the hunt in its galloping 6/8 time. (Is this an indication that our sinner remains unrepentant?) In any case, the echoing calls of French horns and English horns against the nonstop racing strings provide an invigorating close.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

*It is amusing to recall that some French critics, a century later, refused to concede that César Franck's Symphony in D minor was a symphony at all on the grounds that it included an English horn in the orchestra, something (or so claimed these critics) that no previous symphony had ever done.



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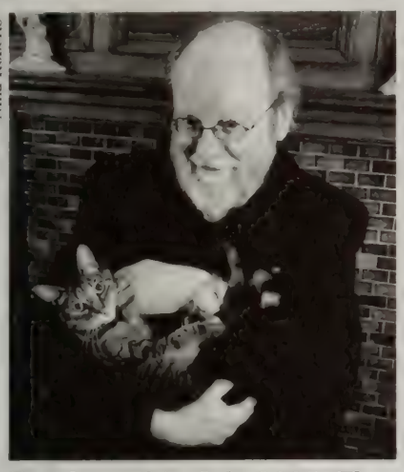
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Charles Wuorinen
Eighth Symphony (*Theologoumena*) (2006)


Nina Roberts

*Charles Wuorinen was born in New York City on June 9, 1938, and lives there. He began his Eighth Symphony (*Theologoumena*) in 2005 and finished it early in 2006, writing it, at the request of James Levine, on commission from the Boston Symphony Orchestra—with generous support from The New Works Fund established by the Massachusetts Cultural Council, a state agency—to commemorate the BSO's 125th anniversary. The score is dedicated to James Levine. These are the first performances. Previously, with soloist Peter Serkin, James Levine and the BSO premiered Wuorinen's Fourth Piano Concerto (commissioned by the BSO for Mr. Levine's inaugural season as music director) in March 2005 in Boston and at Carnegie Hall, repeating it at Tanglewood in July 2005. The score of the Eighth Symphony calls for three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, three trumpets, four horns, three trombones, tuba, percussion (three players suggested: vibraphone, marimba, xylophone, four tom-toms, bass drum, almglocken), timpani, harp, piano, and strings. The Eighth Symphony is about thirty minutes long.*

What is a "symphony"? Our archetype for the genre goes back to Mozart and Haydn, with Beethoven being the first composer most people will think of upon hearing the term. Mozart and Haydn didn't originate the medium, which evolved from earlier forms—Italian opera overtures and Bach's orchestral suites, for example—but their symphonies, in particular the later ones, are the source of our casual conception of the form. Our conception is concrete (if blurred at the edges) in that it's so readily based on example: Mozart's forty-one*, Haydn's hundred-and-four, Beethoven's nine.

From the particular example of Beethoven, whose nine symphonies we readily allow to balance out the dozens by his predecessors, comes the tradition that the composer approach this act of musical creation with a certain seriousness of purpose. No great composer since Beethoven has been blithe about this responsibility. In Brahms, an artistic genius of the first order, we have the famous epitome of the struggle to live up to the challenge. With Mahler, the symphony might be said to have become "Symphony," the work carrying with it a self-conscious awareness of itself-as-Symphony. This led the way to the attitudes that prevailed in the twentieth century, with composers who embarked on the symphonic voyage either taking it at face value—here we have Vaughan Williams and Shostakovich, as well as Roger Sessions—or being deliberate about undermining the tradition. The best example of the latter case is, not surprisingly, Stravinsky, whose Symphony in C and Symphony in Three Movements offer too knowing commentary on the symphonic archetype.

So what does it tell us when a contemporary composer makes the decision to call a work a symphony, or deliberately sets out to write such a work? In general we can suppose that it bespeaks the aforementioned seriousness of purpose, along with a strong acknowledgement of the genre's lineage. Charles Wuorinen's symphonies show just these characteristics, despite a wide range of surface features that make each work very different from the others. Of the eight works designated by the composer as symphonies, the first two are juvenilia and are unavailable for performance; the published Third

*Forty-one numbered symphonies, omitting no. 37, is the tradition; there are nearly as many lost, spurious, or fragmentary Mozart "symphonies," or works that can pass as such. Most are juvenilia. The situation for Haydn is somewhat complicated as well.

What is a "Theologoumenon"?

Charles Wuorinen's symphonic poem *Theologoumenon* was premiered by James Levine and the Met Orchestra (for whom it was written) at Carnegie Hall on January 14, 2007. Wuorinen's musically related Eighth Symphony (*Theologoumena*)—a BSO 125th Anniversary Commission—is being given its world premiere performances here at Symphony Hall this week.

A "theologoumenon" (plural, "theologoumena") is a commentary in Christian theology that, though accepted as valid interpretation, is not derived explicitly from the Bible or other divinely established doctrine, which is to say (as it is defined in Wuorinen's preface to the score of his Eighth Symphony) "a private non-dogmatic theological opinion." The theologoumenon that inspired Wuorinen's *Theologoumenon*—a quote by the 2nd- or 3rd-century neo-Platonist commentator Maximus of Tyre—is printed at the front of the score of that work and, as an example of a theologoumenon, is also reprinted here:

> *God himself, the father and fashioner of all that is, older than the sun or the sky, greater than time and eternity and all the flow of being, is unnamable by any lawgiver, unutterable by any voice, not to be seen by any eye.*
>
> *But we, being unable to apprehend his essence, use the help of sounds and names and pictures... yearning for knowledge of him, and in our weakness naming all that is beautiful in this world after his nature....*
>
> *Why should I further examine and pass judgment about images? Let men know what is divine. Let them know: that is all....*
>
> *I have no anger for their divergences; only let them know, let them love, let them remember.*



Symphony (1959) the composer considers a "pubescent" work. The next real symphony is the *Percussion Symphony* (1976), followed by the *Two-Part Symphony* (1978), the single-movement *Microsymphony* (1992), written for the Philadelphia Orchestra, and most recently Symphony Seven (1997), written for a consortium of regional orchestras. The present, three-movement Eighth Symphony is, as it turns out, the most traditional in terms of its formal design, and intentionally so.



Michael J. Lutch

Charles Wuorinen and Peter Serkin on March 25, 2005, following a performance of the composer's Fourth Piano Concerto, a BSO commission given its world premiere that week with James Levine conducting the Boston Symphony Orchestra

Wuorinen wrote the Eighth Symphony (*Theologoumena*) at the request of James Levine as one of the Boston Symphony Orchestra's 125th Anniversary Commissions. The BSO had previously commissioned his Fourth Piano Concerto for Levine's first season as the orchestra's music director; that piece, written for pianist Peter Serkin, was premiered by Serkin, Levine, and the BSO in March 2005, and also went to Carnegie Hall and Tanglewood. In addition to these major works, Wuorinen—always a prolific composer—has been exceptionally in demand in recent years. His biggest project was the opera *Haroun and the Sea of Stories*, for a production at New York City Opera in fall 2004. Related to that is another work for Serkin, this time with the Orchestra of St. Luke's, his *Flying to Kahani* for piano and orchestra, premiered last year. Upcoming projects include the first performance, in April of this year, of *Spin 5* for violin and eighteen instruments, commissioned by Columbia University's Miller Theater for violinist Jennifer Koh; a new solo work for Peter Serkin, and a "*sinfonia concertante*" for four soloists and orchestra for the Orpheus Chamber Orchestra.

From the start, the Eighth Symphony was intended to be linked with another very recent work, Wuorinen's orchestral symphonic poem *Theologoumenon*. That twenty-one-minute, single-movement piece was commissioned by Ronald A. Wilford, the well-known New York-based artist manager, for James Levine and the Met Orchestra to mark Levine's sixtieth birthday in 2003. The premiere was to have taken place last season, but Levine and the Met Orchestra instead gave the premiere last month, on January 14, 2007, at Carnegie Hall. From the beginning of the discussion about *Theologoumenon* for the Met Orchestra, it was decided that Wuorinen would write, in addition to the symphonic poem, a traditional three-movement symphony for the BSO, and that the symphony could be performed as an independent piece or with *Theologoumenon* as an introductory movement. The Eighth Symphony, therefore, is closely related to *Theologoumenon* in its musical materials, and is considered by the composer to be a continuation of that piece.

A "theologoumenon" is (as defined in the composer's preface to the score of the Eighth Symphony) "a private non-dogmatic theological opinion." The theologoumenon in question is a quote by the 2nd- or 3rd-century neo-Platonist commentator Maximus of Tyre, given to Wuorinen by Ronald Wilford as inspiration for the writing of his symphonic poem. (See also page 24, opposite.) The text, which seems to reconcile ancient

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Classical belief systems with Christian monotheism, is contemplative and hardly specific enough for a narrative or scene-driven programmatic piece (as in Strauss's *Don Juan*); rather it suggested to Wuorinen a certain progression of mood or atmosphere. Without question, the composer says, the piece would have been an entirely different one had it not been for the impetus of the text.

In contrast to the variability and fantasia-like flow of *Theologoumenon*, Wuorinen decided that each of the three movements of the Eighth Symphony would be fairly single-minded in its character. This approach, and the three-movement fast-slow-fast overall structure, are a conscious reference to symphonic tradition. (This takes in both the three-movement [French-style] symphonies of the Classical era, and for that matter Stravinsky's symphonies, as well as—understanding the *Theologoumenon* movement as introduction—the four-movement symphony favored by Beethoven and Brahms.)

As for what one hears, Wuorinen's compositional style is unique. In part this is simply due to his musical sensibilities, that is, what he himself wants to hear in his music. His immediate forebears are Stravinsky and Schoenberg, and it is yet possible to hear those influences in his work. Having "come of age" in a period of extreme stylistic dissolution, even nihilism, in the 1950s, Wuorinen regretted the loss of connection to the great music of the past. As a way of reconciling the present with the past, his music

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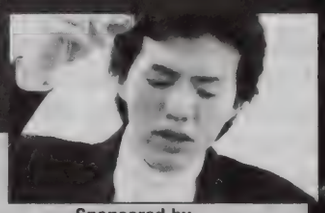
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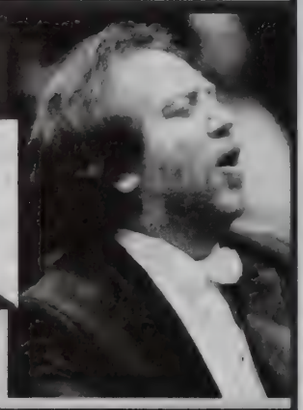
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takes as its foundation the serial (twelve-tone) method pioneered by Arnold Schoenberg, allied with aspects of tonal music, in particular the use of focus pitches that act almost like traditional tonal centers. This has been a central tenet of his compositional approach since at least the early 1970s. In the case of the Eighth Symphony, each movement is centered on a different pitch, related by thirds. (*Theologoumenon* extends this little "progression.") Wuorinen's incisive rhythmic language, with its typically clear pulse, is another audible stylistic trait. In the Eighth Symphony, a profusion of fifths and triadic harmonies is further link to the past, although of course these don't have the same kind of function they would in common-practice music.

Wuorinen's music is impeccably orchestrated, with a transparency of texture that allows one to hear each detail even within large ensembles. At the start of the first movement of the Eighth Symphony, the foreground details are a rising arpeggio in the strings (mimicked and foreshortened in the woodwinds) and sharply accented chords in the brass. A flurry of sixteenth-notes in piano and mallet percussion appears soon after. These are gestures that reappear throughout the movement. Also present, at measure seven of this quick triple-meter, is a very high D in piccolo and violin harmonics—an artifact connecting this movement to the symphonic poem *Theologoumenon* (and one that reappears a couple more times in this movement). A dramatic event occurs near the end of the movement when the various instrumental sections coalesce into a texture of upward and downward arpeggios and scales, beginning in clarinets, then first violins, and gradually spreading out to piano and much of the rest of the orchestra. Other musical events to listen for are two fortissimo chords for the entire orchestra during the movement and another loud tutti chord that marks the movement's close.

The slower second movement is statelier, restrained; a frequently heard dotted-rhythm gesture lends an almost ritualistic quality. Unlike the first movement, which kept a constant pulse throughout, this movement features frequent accelerations and decelerations of the initial tempo. In both of these details, this movement relates back to the contemplative *Theologoumenon*. (Some gestures are also repeated from the symphony's first movement; one such is a four-note figure in the tom-toms, falling from high to low.) There is an almost chamber music-like delicacy to much of this movement, but its close is insistent.

With the third movement we return to a quick and constant pulse, although at the very end an *accelerando* brings the piece back full circle to the tempo of the opening of the first movement. The texture is mercurial and very light, everyone playing pianissimo for most of the movement. One special aspect of the movement is the heightened presence of the piano, which takes a virtuosic obbligato-like role in an oblique nod to the finale of Stravinsky's Symphony in Three Movements. Here, too, the orchestra is frequently diminished to chamber ensemble forces, and the movement seems to pass almost breathlessly. A final recollection of the (unheard but present) *Theologoumenon* appears in the falling, sustained chromatic scale just before the strong series of chords that end the piece.

—Robert Kirzinger



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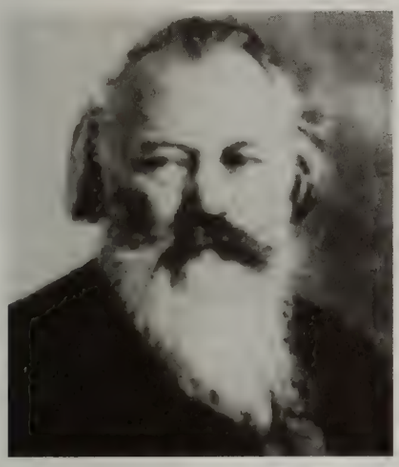
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Johannes Brahms
Symphony No. 4 in E minor, Opus 98



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. The first mention of Brahms's Fourth Symphony is in a letter of August 19, 1884, to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885 he gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance on October 25, 1885, at Meiningen. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but he cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of December 22 and 23, 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on December 11. It has also been played by the Boston Symphony under Arthur Nikisch, Emil Paur, Carl Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Eugene Goossens, Stanley Chapple, George Szell, Charles Munch, Leonard Bernstein, Richard Burgin, Vladimir Golschmann, Erich Leinsdorf, Rafael Kubelik, Carlo Maria Giulini, William Steinberg, Michael Tilson Thomas, Joseph Silverstein, Edo de Waart, Klaus Tennstedt, Colin Davis, Andrew Davis, Václav Neumann, Seiji Ozawa, Giuseppe Sinopoli, Bernard Haitink, Marek Janowski, Zdenek Macal, Itzhak Perlman, Daniele Gatti, Christoph von Dohnányi, James Levine (the most recent Tanglewood performance, on July 21, 2005), and Emmanuel Krivine (the most recent subscription performances, in March/April 2006). The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.

When Brahms was finishing a big piece he would usually notify friends that something was forthcoming. In that process he was apt to be most flip and ironic concerning the works he most cared about, such as the Fourth Symphony. In August 1885, from mountainous Mürzzuschlag, Brahms sent his adviser Elizabeth von Herzogenberg the first movement of a symphony: "Would you... tell me what you think of it?... Cherries never get ripe for eating in these parts, so don't be afraid to say if you don't like the taste. I'm not at all eager to write a bad No. 4." Back in Vienna, when a friend asked if he'd done a string quartet or the like over the summer, Brahms replied, "Nothing so grand as that! Once again I've just thrown together a bunch of polkas and waltzes."

Like any composer, Brahms worried about the reception of a new work. He was more anxious than usual about the Fourth Symphony. His previous two symphonies had scored immediate successes, and that upped the ante for this one. Meanwhile, Brahms perhaps suspected he did not have a Fifth in him. And in its tone and import, the Fourth was the darkest and most densely crafted symphonic work he had put before the public. His relief was manifest when its early performances, starting in Meiningen on October 25, 1885, found tremendous acclaim.

The symphony's inception went back several years. In 1880 Brahms played friends a bass line from a Bach cantata, on which Bach had built a *chaconne*, a work consisting

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of variations over a repeated bass pattern. Brahms queried, "What would you think of a symphonic movement written on this theme someday?" Thus the finale of the Fourth. For that movement he was thinking of other models, including Bach's Chaconne in D minor for solo violin, of which Brahms once said: "If I had written this piece... the emotions excited would have driven me mad."

All of these are clues to how Brahms conceived the Fourth, a work of whose expressive import he never spoke directly. Instead, he said: the cherries never get ripe in these mountains; writing a piece like Bach's chaconne would drive me mad.



The famous picture of Brahms playing his G minor Rhapsody, painted by his friend, the artist Willy von Beckerath, from memory

How do these hints play out in the Fourth Symphony? Three of its movements are in the minor mode, or a haunting, minor-tinted major. As he often did, Brahms concealed truth behind irony when he called the symphony "a bunch of polkas and waltzes." Most of the music reflects, however distantly, the rhythms and gestures of dance. These dances, however, are not blithe but grave.

The piece begins with a lilting E minor theme, its melodic profile a chain of thirds that will permeate the melodic material of the symphony. Soon the music verges into elaborate contrapuntal variations, which will also characterize the piece. The overall tone of the first movement might be called somber nobility, with subtle shades of emotion washing through the texture.

The second movement, with its incantatory leading melody, has a tone primeval and ceremonial, like a procession for a fallen hero. In their mournful beauty, the orchestral colors are unique in Brahms, revealing his long study of Wagner and looking forward to Mahler and even Ravel. Then comes an almost shocking contrast—a leaping, pounding, two-beat C major "Allegro giocoso" that has been called "bacchanalian," and "tiger-like."

All of that is to set up the last movement: mostly minor, at times hair-raisingly intense. It is the chaconne about which Brahms had once speculated for a finale: an introduction and thirty variations over the steadily repeating Bach theme (which Brahms adapted, adding a chromatic note). In its treatment of a ruthlessly disciplined form the finale is a triumphant tour de force, and many critics have taken it for little else. But Brahms used the idea of the chaconne to evoke—as in its model, the Bach D minor—a sense of relentless, mounting tragedy. The end, where tradition says the darkness of minor should be lightened by a final turn to major, is a searing minor chord, the timpani pounding out the Brahmsian fate-motif.

After Brahms died, conductor Felix Weingartner offered an interpretation: "I cannot get away from the impression of an inexorable fate implacably driving some great creation, whether of an individual or a whole race, toward its downfall.... [The finale is] a veritable orgy of destruction, a terrible counterpart to the paroxysm of joy at the end of Beethoven's last symphony."

Is that excessive—a race driving toward its downfall? In 1883, when the Fourth was



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taking shape, Brahms wrote his publisher: "In [Austria], where everything... tumbles downhill, you can't expect music to fare better. Really it's a pity and a crying shame, not only for music but for the whole beautiful land and the beautiful marvelous people. I still think catastrophe is coming."

What catastrophe was Brahms talking about for Vienna, for Austria, for music? We can trace that mounting concern (despair is not too strong a word) in pieces from the late 1860s on. It is there in the sorrowful beginning of the Alto Rhapsody: "Who can heal the pains/Of one... who sucked hatred of mankind/From the abundance of love?" Two years later came the choral *Schicksalslied* (*Song of Fate*), with its shattering middle section: "Suffering mankind/Wastes away, falls blindly... down into endless uncertainty." Those works end not exactly with hope, but with the possibility of it. By 1882 and the *Gesang der Parzen* (*Song of the Fates*), even a tenuous hope has vanished. It begins "Let the race of man/Fear the gods!" and ends in bleakness. In choosing those texts, was Brahms talking about himself, childless and lonely and aging? To a degree, certainly. But the real catastrophe he saw coming was not just his own.

In 1895 Vienna elected a new mayor, Karl Lueger, who made reactionary antisemitism the formula for political success. His election marked the end of power of the wealthy liberals who had largely built and run modern Vienna—and who were its most passion-



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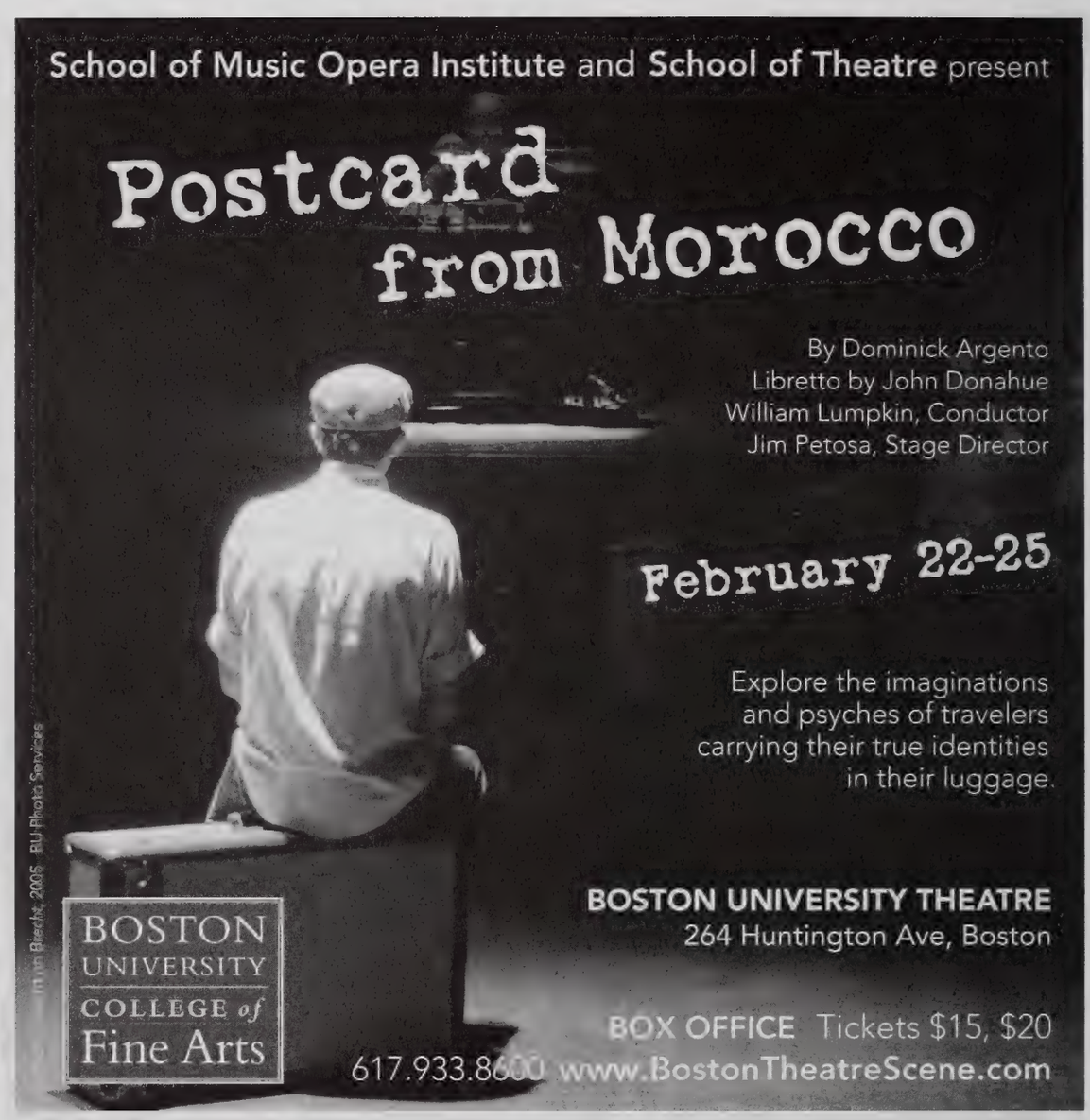
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ate music lovers. In Austria and in Germany, the most dynamic faction within that class were well-to-do, assimilated Jews. Those Jews above all were the targets of the ascendant Austro-German right wing. The night Lueger was elected, Brahms barked to friends: "Didn't I tell you years ago that it was going to happen? You laughed at me then.... Now it's here.... Antisemitism is madness!"

What had come was the beginning of the catastrophe Brahms had foretold. He did not just mean antisemitism. He meant the agenda that came with it: the exalting of the "world-transforming" antisemite Wagner, and his disciple Bruckner; the doctrine of racial purity and blood instinct; the suppression of the liberal, music-loving middle class, Jewish and otherwise. Brahms could not have known where the madness was heading, but we do: toward Hitler. In *Mein Kampf*, Hitler wrote about how Vienna had shaped his consciousness, especially concerning the Jews.

In his last years Brahms saw his class being destroyed, and he believed that music—his own music, and the great tradition he loved—would be consumed along with it. In 1896, in the Four Serious Songs that were his last testament, Brahms took the first notes of the Fourth Symphony, the chain of thirds B-G-E-C, and set to them the words "O death! O death!"

None of this is to say that Brahms prophesied the Nazis, or that he was the only person in Vienna who saw something malevolent taking shape. No one could have foreseen the final, incredible shape of the catastrophe. Nor is this to say that the Fourth Symphony is a literal story or prophecy.

For good reason, in his last years Brahms feared for his music, for all music, for his class, for his civilization. So in his last symphony he sang of that despair, sang in music of the highest craft of a craft he saw dying, and composed his elegy in the forms of solemn and mournful dances.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose book include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches creative writing at Tufts University. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.



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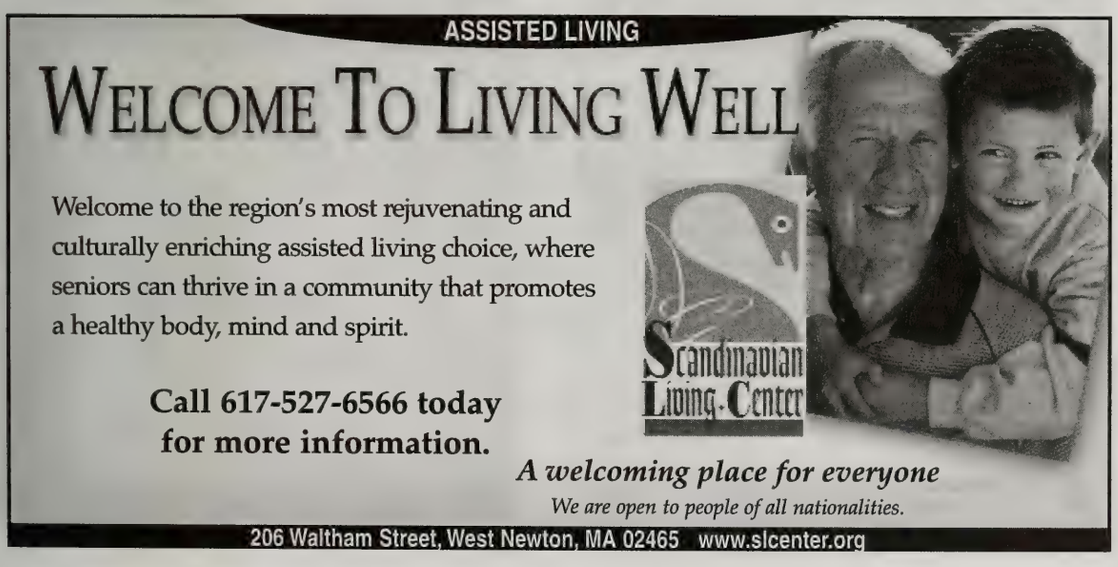
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The article on Charles Wuorinen in the 2001 edition of The New Grove Dictionary of Music and Musicians is by Louis Karchin. Wuorinen's excellent website contains a short biography, a comprehensive works list, discography, and articles by and about the composer, along with other useful information (www.charleswuorinen.com). The composer's book *Simple Composition* is a straightforward, easy-to-read textbook (C.F. Peters). Wuorinen's discography is extensive, and the following list is of mostly recent discs. James Levine has recorded Wuorinen's *Grand Bamboula* for string orchestra with the Munich Philharmonic Orchestra, a live performance included in Volume 2 of the "Documents of the Munich Years" (Oehms Classics). Wuorinen's *Two-Part Symphony* was recorded by the American Composer's Orchestra and conductor Dennis Russell Davies (CRI, with the First Piano Concerto and chamber concertos for flute and for tuba). The composer conducted the New Jersey Percussion Ensemble in a recording of his Percussion Symphony (Nonesuch). Recently, many previously available and some newer recordings have been released on the ongoing Albany Records "Charles Wuorinen Series." Every volume is of interest, but particularly the disc entitled "The Golden Dance," featuring various performers and ensembles and including the title work; *Five*, Concerto for Amplified Cello and Orchestra, and the Concerto for Amplified Violin and Orchestra, the latter originally premiered by the Boston Symphony Orchestra in 1972. The latest in this series is "Adapting to the Times," featuring the eponymous work and several other pieces. Also recent is a recording by Oliver Knussen and the London Sinfonietta of *Cyclops 2000* and *A Reliquary for Igor Stravinsky,* on the Sinfonietta's own label (www.londonsinfonietta.org.uk). Two discs of chamber music—most of it previously released—were issued on Naxos's budget-priced American Classics series last year. The first is a disc of trios of various configurations; the second includes the String Sextet, Piano Quintet, Second String Quartet, and Divertimento for string quartet. A disc entitled "On Alligators" includes the Third Piano Concerto performed by Garrick Ohlsson with the San Francisco Symphony under Herbert Blomstedt, as well as the title work, the Fourth String Quartet, and *Natural Fantasy* for organ (Tzadik).

—Robert Kirzinger

The main resource for information on Haydn and his music is the massive, five-volume study *Haydn: Chronology and Works* by H.C. Robbins Landon. Symphony No. 22 is discussed in Volume I, "Haydn: the Early Years, 1732-1765" (Indiana University Press). Much more concise, but very useful, is *Haydn*, edited by David Wyn Jones, in



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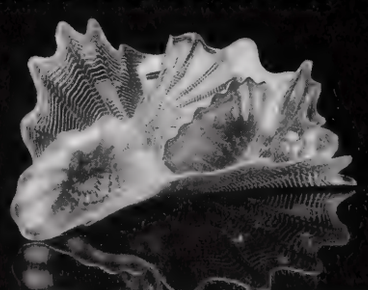
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the sadly short-lived series of dictionary-like "Oxford Composer Companions" (Oxford University Press; the only other volume in this series to appear was *J.S. Bach*, edited by Malcolm Boyd. Next up was *Mozart*, but that became something much bigger and more expensive). The Haydn entry in the revised (2001) New Grove Dictionary of Music and Musicians includes an article by James Webster with a work-list by Georg Feder. This has also appeared in a handy paperback printing as *The New Grove Haydn* (Grove's Dictionaries, Inc.). The entry from the 1980 Grove—article by Jens Peter Larsen, work-list by Feder—was reprinted as an earlier version of *The New Grove Haydn* (Norton paperback). Another convenient introduction is provided by Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback). Karl Geiringer's *Haydn: A Creative Life in Music* has been reprinted by University of California Press. (Geiringer also wrote important biographies of J.S. Bach and Johannes Brahms.) If you can track down a used copy, László Somfai's copiously illustrated *Joseph Haydn: His Life in Contemporary Pictures* provides a fascinating view of the composer's life, work, and times (Taplinger).

Recordings of the Symphony No. 22 have been made by Simon Rattle with the City of Birmingham Symphony Orchestra (EMI "Great Artists of the Century"), Esa-Pekka Salonen with the Stockholm Chamber Orchestra (Sony Classical), and Ernest Ansermet with the Orchestre de la Suisse Romande (London/Decca; due for reissue this month in a six-disc "Original Masters" box devoted to that conductor). Adám Fischer's set of the complete Haydn symphonies with the Austro-Hungarian Haydn Orchestra offers incredible value and good, solid performances (Brilliant Classics, bargain-basement-priced on thirty-three discs; originally on Nimbus). Period-instrument traversals of Haydn's symphonies have been undertaken by Christopher Hogwood with the Academy of Ancient Music (Oiseau-Lyre) and by Roy Goodman with the Hanover Band (Hyperion).

Important, relatively recent additions to the Brahms bibliography include Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback), Walter Frisch's *Brahms: The Four Symphonies* (Yale University paperback), *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford), and *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton). The Brahms entry in the 2001 New Grove Dictionary of Music and Musicians is by George S. Bozarth and Walter Frisch; the entry in the 1980 Grove was by Heinz Becker. Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally

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published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the Master Musicians series (Schirmer). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides includes discussion of Brahms's symphonies, concertos, serenades, *Haydn* Variations, and overtures (University of Washington paperback). Michael Musgrave's *The Music of Brahms* concentrates on the music (Oxford paperback), as does Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's notes on the four Brahms symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on the four symphonies are among his *Essays in Musical Analysis* (Oxford paperback).

The Boston Symphony Orchestra has recorded the four Brahms symphonies under the direction of Bernard Haitink (Philips). Earlier Boston Symphony accounts of the Brahms Fourth were recorded by Serge Koussevitzky in 1938/39 for RCA (reissued on a Pearl compact disc with Koussevitzky's 1945 Brahms Third), by Charles Munch first in 1950 and then in stereo in 1958 (both for RCA), and by Erich Leinsdorf in 1966 (RCA). BSO Music Director James Levine has recorded the four Brahms symphonies twice: in 1975-76 with the Chicago Symphony Orchestra (RCA) and "live" with the Vienna Philharmonic between 1992 and 1995 (Deutsche Grammophon). Among single issues of the Fourth Symphony, Carlos Kleiber's with the Vienna Philharmonic (Deutsche

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Grammophon "Originals") and Carlo Maria Giulini's with the Chicago Symphony Orchestra (EMI "Great Recordings of the Century") are particularly worth knowing. Other noteworthy cycles of all four symphonies include Nikolaus Harnoncourt's with the Berlin Philharmonic (Teldec); Charles Mackerras's with the Scottish Chamber Orchestra, in "period style" with interpretive choices suggested by documentation from Meiningen, Germany, where Brahms himself frequently conducted the orchestra (Telarc); Daniel Barenboim's with the Chicago Symphony Orchestra (Erato), and Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon). The young British conductor Daniel Harding's pairing of Brahms's Third and Fourth symphonies with the Deutscher Kammerphilharmonie Bremen is marked by youthful exuberance, a strong sense of rhythm, an informed sense of period style—including antiphonal seating of the first and second violins—and clear textures (Virgin Classics).

For those interested enough in historic recordings to listen through dated sound, the preferred Wilhelm Furtwängler renditions of the Brahms Fourth are from a December 1943 concert with the Berlin Philharmonic (on Music & Arts or Tahra) and from an August 1950 Salzburg Festival concert with the Vienna Philharmonic (Orfeo). The preferred Toscanini account of the Brahms Fourth is the NBC Symphony broadcast of November 27, 1948, to be found in the excellent, budget-priced "Great Conductors of the 20th Century" volume devoted to that conductor (EMI/IMG Artists). Toscanini's 1951 NBC Symphony commercial recording (RCA) and his 1952 broadcast with the Philharmonia Orchestra (Testament) remain of interest as well. The Brahms recordings of Willem Mengelberg with the Concertgebouw Orchestra of Amsterdam (Naxos Historical) and of Felix Weingartner with the London Philharmonic and London Symphony Orchestra (recently reissued on budget-priced Living Era CDs) will be important to anyone interested in the recorded history and performance practice of these works; Mengelberg's recording of the Brahms Fourth dates from 1938, as does Weingartner's, which is with the London Symphony Orchestra. Also of great historic significance are the recordings of the Brahms Second and Fourth symphonies (from 1931 and 1929, respectively) with Max Fiedler—who was conductor of the BSO from 1908 to 1912—leading the Berlin Philharmonic (available for a while on the British CD label Beulah, in a two-disc set also including Fiedler's 1931 Berlin Philharmonic recording of the *Academic Festival* Overture).

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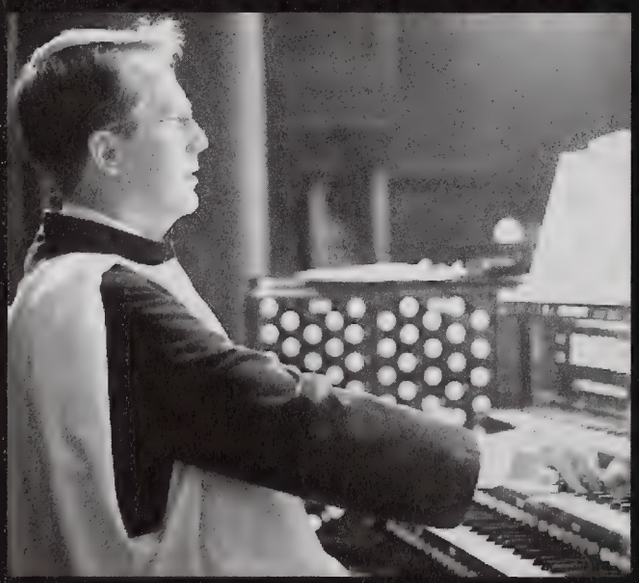
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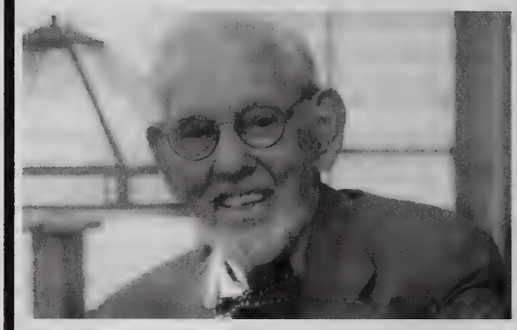
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The Swan of Tuonela
ROBERT SHEENA, English horn
Lemminkäinen's Homeward Journey

Conductor Jukka-Pekka Saraste, cellist Anssi Karttunen, and composer Kaija Saariaho are all part of a generation of Finnish musicians that has had an immeasurable impact on classical music in the past two decades. Saariaho (b.1952), who now lives in France, is probably best-known for her acclaimed operas, *L'Amour de loin* and *Adriana Mater*; the BSO has previously performed her *Nymphéa Reflection* and *Chateau de l'âme*. Her new work for cello and orchestra, a BSO 125th Anniversary Commission written for Saariaho's longtime collaborator Anssi Kartunnen, is the second world premiere of this BSO season. Saariaho's great Finnish predecessor Sibelius was deeply interested in the culture and folklore of his country. His *Lemminkäinen* Suite of "Four Legends from the *Kalevala*" (the so-called "Finnish national epic") is a set of four tone poems—including the well-known *Swan of Tuonela*—inspired by the exploits of the Finnish folk hero Lemminkäinen, who was protected from harm by the magic spells of his mother. Opening the program is Debussy's *Printemps*, an early example of musical Impressionism, which Debussy wrote in 1887 while in Italy after winning the Prix de Rome.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Wednesday, February 21, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—February 22, 8-10
Friday 'A'—February 23, 1:30-3:30
Saturday 'A'—February 24, 8-10
Tuesday 'C'—February 27, 8-10

JUKKA-PEKKA SARASTE conducting
ANSSI KARTTUNEN, cello

DEBUSSY	*Printemps*
SAARIAHO	*Notes on Light* for cello and orchestra
	(world premiere; BSO 125th Anniversary Commission)
SIBELIUS	*Lemminkäinen* Suite

Friday 'B'—March 2, 1:30-3:25
Saturday 'B'—March 3, 8-9:55
Tuesday 'B'—March 6, 8-9:55

INGO METZMACHER conducting
LEONIDAS KAVAKOS, violin

BARTÓK	Violin Concerto No. 2
BRUCKNER	Symphony No. 6

Sunday, March 4, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
with DOMINIQUE LABELLE, soprano

LIEBERMANN	*Fantasy on a Fugue by J.S. Bach*
J.S. BACH	*Brandenburg* Concerto No. 6
COPLAND	Nonet for three violins, three violas, and three cellos
J.S. BACH	*Wedding Cantata* (Cantata No. 202)

Thursday 'D'—March 8, 8-10
Friday 'A'—March 9, 1:30-3:30
Saturday 'B'—March 10, 8-10
Tuesday 'C'—March 13, 8-10

CHARLES DUTOIT conducting
MARTHA ARGERICH, piano

RIMSKY-KORSAKOV	*Russian Easter* Overture
STRAVINSKY	Symphony in C
BEETHOVEN	Piano Concerto No. 1

Thursday, March 15, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—March 15, 8-10:05
Friday 'B'—March 16, 1:30-3:35
Saturday 'A'—March 17, 8-10:05

JAMES LEVINE conducting
STEPHANIE BLYTHE, mezzo-soprano
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
AMERICAN BOYCHOIR, FERNANDO MALVAR-RUIZ, music director

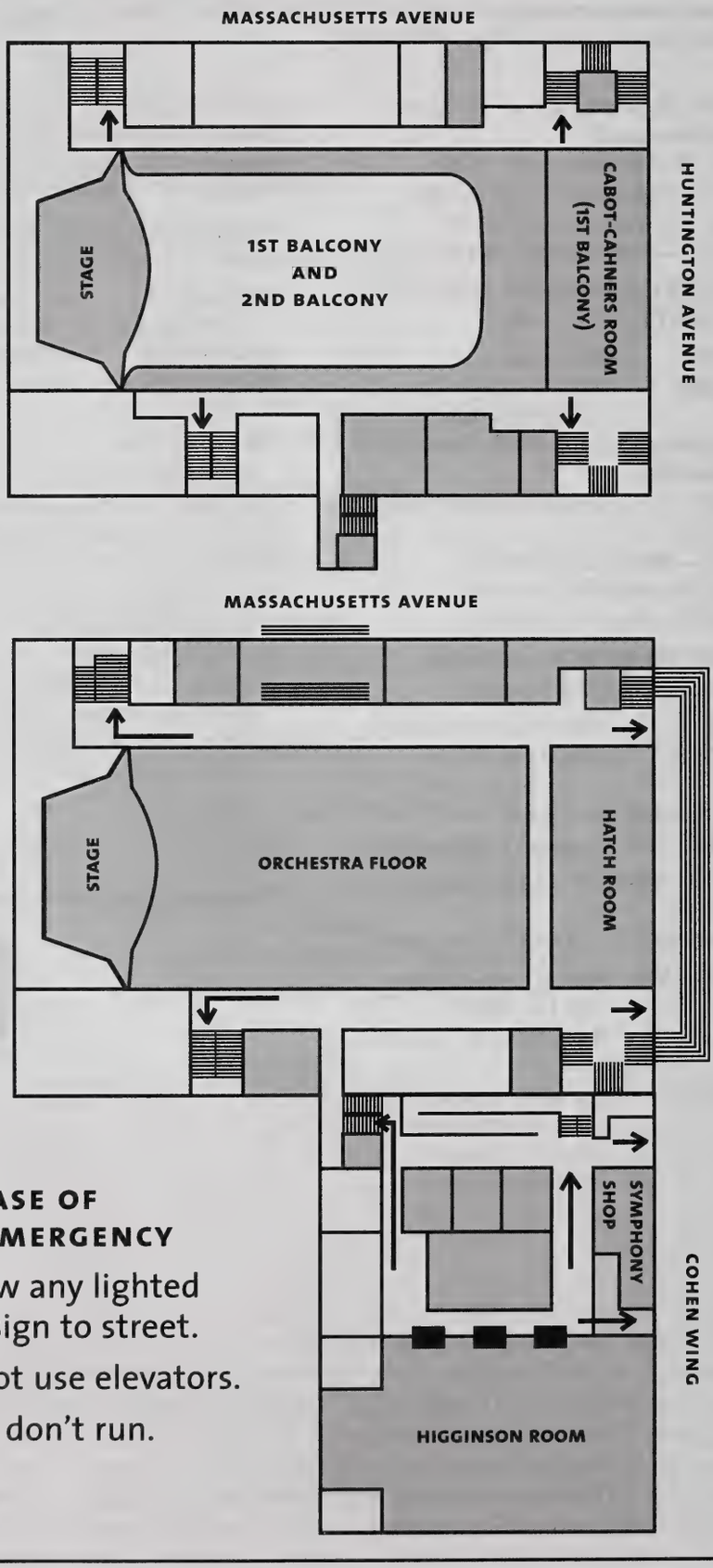
MAHLER	Symphony No. 3

Programs and artists subject to change.

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 99.5 FM.

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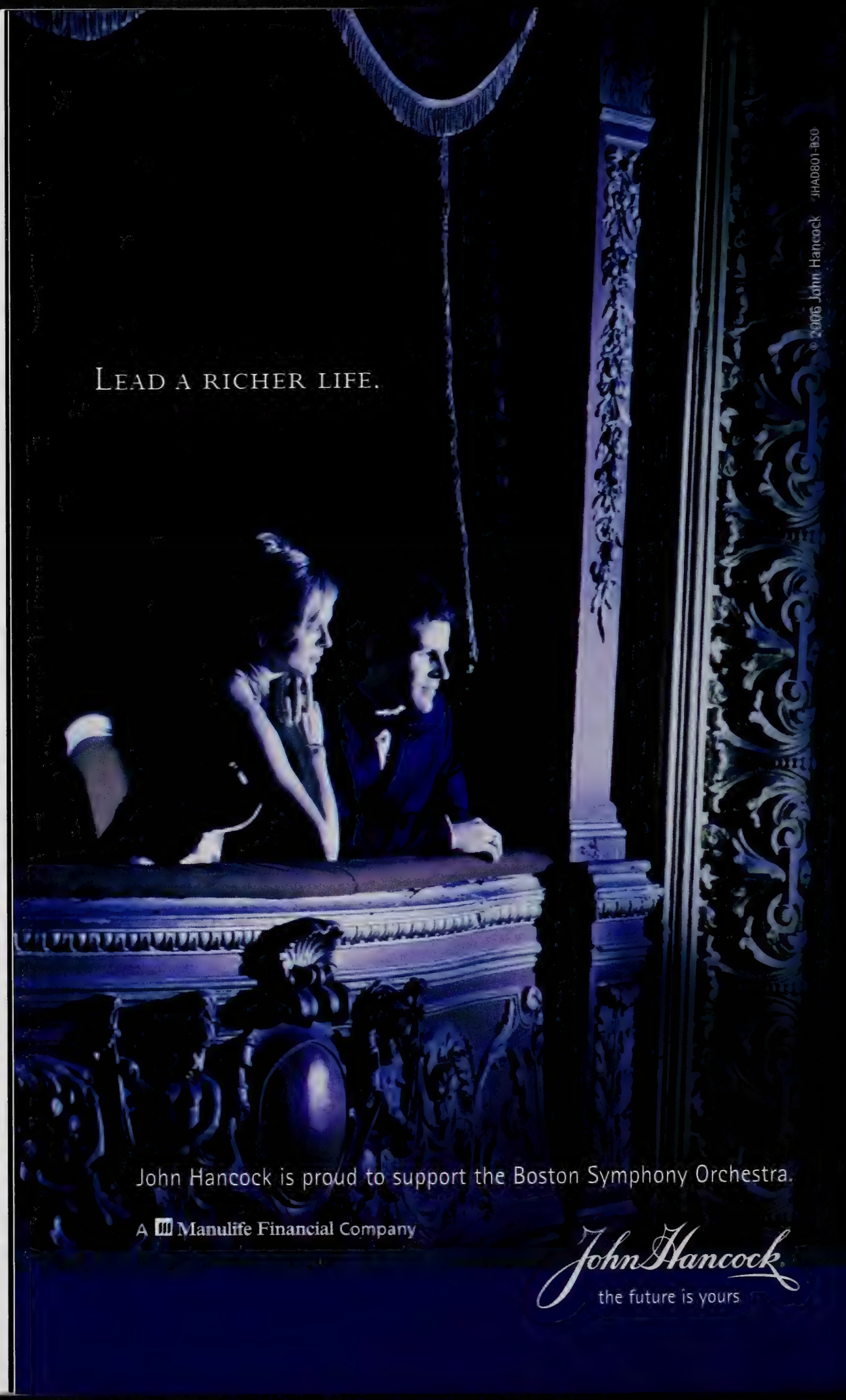
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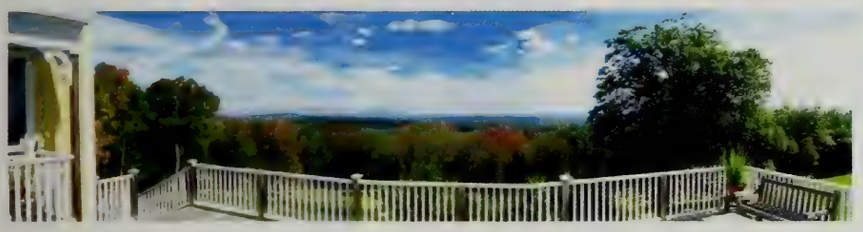
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This week's Pre-Concert Talks are given by Robert Kirzinger, BSO Publications Associate.

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BSO

New This Season: BSO Podcasts

You can now learn about BSO subscription programs via Concert Preview Podcasts, introduced this season on the Boston Symphony website, www.bso.org, and on iTunes. Typically ten to fifteen minutes in length, the podcasts include musical examples (often drawn from past BSO performances) from the works to be performed, and are prepared and presented by the BSO Publications Department—Director of Program Publications Marc Mandel, Publications Associate Robert Kirzinger, and Publications Coordinator Eleanor McGourty—in cooperation with the BSO's website managers. The podcast for each week can be accessed on the homepage, and on the schedule listings for each concert; they can be downloaded to most media players. Past podcasts also remain available, via the website schedule listings. You can also listen to previous podcasts, or subscribe to the entire series at no charge, at the iTunes store (a link for which also appears on the BSO homepage). BSO program notes are also included with a podcast subscription.

From the Library of James Levine

In conjunction with his programs here this season, materials from the personal library of BSO Music Director James Levine continue to be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the BSO Archives. The latest display includes, among other things, a first-edition score of Beethoven's Eighth Symphony; an early piano-vocal score of Berlioz's *Damnation of Faust*; facsimile editions of Mozart's own thematic catalogue of his works, and of the manuscript of Brahms's Symphony No. 4; the first published piano-vocal score of Beethoven's opera *Fidelio*; Maestro Levine's scores of works by Charles Wuorinen and Gunther Schuller that he has previously performed (new 125th Anniversary Commissions by these two composers are being premiered by James Levine with the BSO this season), and different printed editions, from Mr. Levine's library, of the score to Mahler's Symphony No. 3.

Boston Symphony Chamber Players
Sunday, March 4, at 3 p.m. at
Jordan Hall at the New England Conservatory

The Boston Symphony Chamber Players continue their 2006-07 series at Jordan Hall at the New England Conservatory of Music on Sunday afternoon, March 4, at 3 p.m. with a program including Lowell Liebermann's *Fantasy on a Fugue by J.S. Bach*, J.S. Bach's *Brandenburg* Concerto No. 6, Aaron Copland's Nonet for three violins, three violas, and three cellos, and Bach's *Wedding Cantata* (Cantata No. 102) with soprano Dominique Labelle as guest soloist. Tickets at $30, $22, and $17 may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, 1:45 p.m. prior to the Sunday-afternoon *Fidelio* performance on March 25, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour



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talks include recorded examples from the music being performed. This week, BSO Publications Associate Robert Kirzinger discusses Debussy, Sibelius, and the new BSO 125th Anniversary Commission from Kaija Saariaho. In the weeks ahead, Helen Greenwald of the New England Conservatory discusses Bartók and Bruckner (March 2-6), Harlow Robinson of Northeastern University discusses Rimsky-Korsakov, Stravinsky, and Beethoven (March 8-13), scholar/teacher Marilyn McCoy discusses Mahler's Symphony No. 3 (March 15-17), and BSO Director of Program Publications Marc Mandel discusses Beethoven's *Fidelio* (March 23-27).

Attention, BSO Radio Listeners: WCRB Now at 99.5 FM

A reminder: Please note that Boston's classical radio station WCRB 102.5 FM moved in December to 99.5 FM on the radio dial. Live broadcasts by WCRB of the Boston Symphony Orchestra's Saturday-evening performances continue from this new location.

With Thanks to The American Scandinavian Foundation

This week's Boston Symphony Orchestra subscription program is supported in part by The American-Scandinavian Foundation, which promotes international understanding through educational and cultural exchange between the United States and Denmark, Finland, Iceland, Norway, and Sweden.

BSO Members in Concert

Now in its twenty-third year as quartet-in-residence at the Boston University School of Music, the Muir String Quartet—BSO violinist Lucia Lin and BSO principal violist Steven Ansell, violinist Peter Zazofsky, and cellist Michael Reynolds—perform quartets by

Individual tickets are on sale for all concerts in the BSO's 2006-2007 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 63 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.



Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

A view from abroad.

Mr. & Mrs. Galen Stone, Fox Hill Village residents



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Haydn, Berg, and Schumann on Wednesday, February 28, at 8 p.m. at the Tsai Performance Center, 855 Commonwealth Avenue. Admission is free to the Boston University community, $10 general admission, and $5 for seniors and students.

Ronald Knudsen leads the New Philharmonia Orchestra in the second of its 2006-07 "Classics Concerts" on Saturday, March 10, at 8 p.m. at Babson College in Wellesley and on Sunday, March 11, at 3 p.m. at First Baptist Church in Newton. The program, entitled "Nordic Sketches," includes the suite from Grieg's *Peer Gynt* (with narrator Jay O'Callahan) and Sibelius's Violin Concerto with BSO violinist Haldan Martinson as soloist. Tickets are $25, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit www.newphil.org.

Founded by BSO violist Mark Ludwig, MusicWorks continues its 2006-07 season on Saturday, March 10, at 8 p.m. at Simon's Rock College, Great Barrington, preceded by a talk at 7 p.m. Entitled "Prague Spring: the Czech-U.S. Cultural Bridge," the program is a musical and visual celebration of Czech-American cultural ties and includes works by Dvořák, Burleigh, Jezek, Martinů, Husa, Micka, and Post. The performers include pianists Eric Entwistle and Vit Micka, baritone Aaron Engebreth, and the Hawthorne String Quartet, as well as artist Catherine Cabaniss, who has created a series of paintings inspired by David Post's Third String Quartet. Tickets are $30 at the door (discounted for seniors and free for those eighteen and under). For more information, visit www.musicworksberkshires.org or call (413) 698-2002.

BSO principal tuba Mike Roylance and pediatrician/jazz musician Eli Newberger are the soloists in the world premiere of Howard Frazin's Theme and Reverberations for Two Tubas and Orchestra with the Boston Classical Orchestra led by Steven Lipsitt on Friday, March 16, at 8 p.m. and Sunday, March 18, at 3 p.m. at Faneuil Hall, with a pre-concert talk one hour before each concert. Entitled "Childhood and Music," the program also includes Mozart's *Eine kleine Nachtmusik*, Leopold Mozart's *Toy Symphony*, Debussy's *Children's Corner*, and Britten's *Simple Symphony*. Tickets at $32-57 (discounted for students, seniors, and members of the Massachusetts Teachers Association) are available online at www.bostonclassicalorchestra.org or by calling (617) 423-3883.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 or TDD/TTY (617) 638-9289. Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any inquiries left at other times.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.



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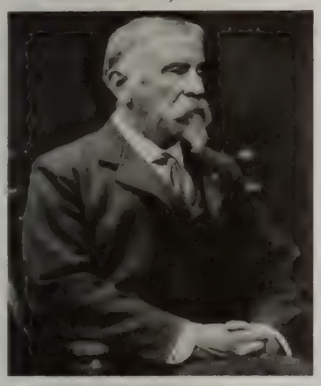
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A Brief History of the Boston Symphony Orchestra

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-



BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

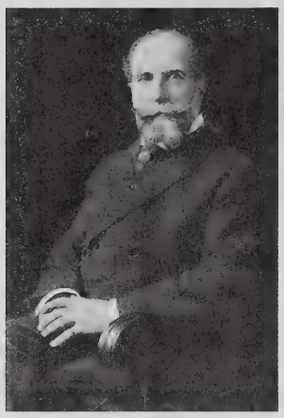
In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

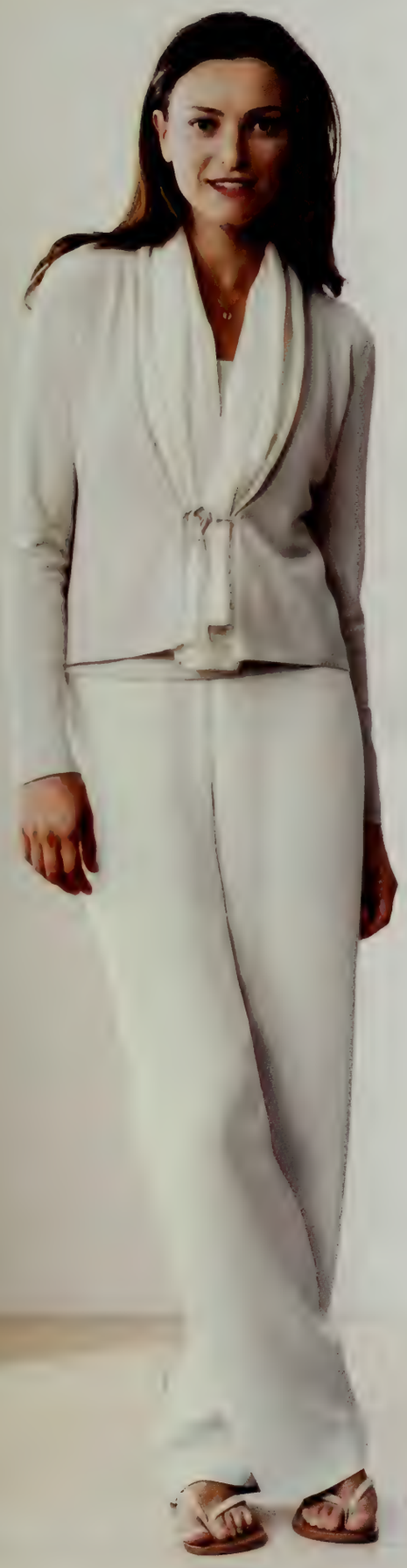
Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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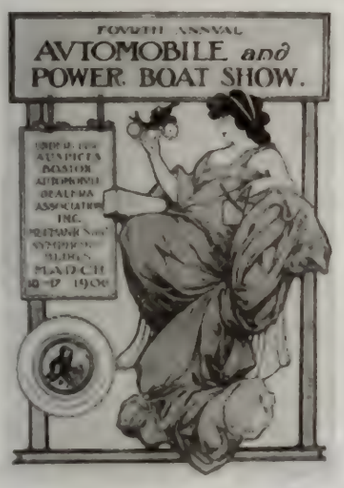
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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet—thus marking not just a commemoration, but a second inauguration of this world-famous venue. In the summer of 2006, for the first time in its history, the Symphony Hall stage was replaced, using techniques and materials matching those employed when the floor was first installed in 1900, the original floor having become uneven, worn, and in some places even close to buckling after more than a century's wear and tear. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO continues to carry forward into the world of tomorrow.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915*, Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra, and Dvořák's *New World* Symphony; the conclusion of the two-season Beethoven/Schoenberg project (this year including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*); Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Brahms, Harbison, Haydn, Mozart, Ravel, and Schumann. Highlights of Maestro Levine's 2006 Tanglewood season included Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Also at Tanglewood he continued his work with the TMC's Conducting and Vocal Fellows, in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine leads new Met productions of Puccini's *Madama Butterfly* (including a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*, and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cin-

cinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, and a 2006 *Opera News* Award.



Michael J. Lutch



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Elita Kang
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Edward and Bertha C. Rose chair

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Forrest Foster Collier chair

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Marc Jeanneret
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*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne‡
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

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‡ On sabbatical leave
○ On leave
§ Substitute player

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*Benjamin Levy

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Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

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Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
John Ferrillo
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Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
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Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

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Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

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Jean-Noël and Mona N. Tariot chair
§Kevin Owen

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Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984

Assistant Principal
Benjamin Wright

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
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Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

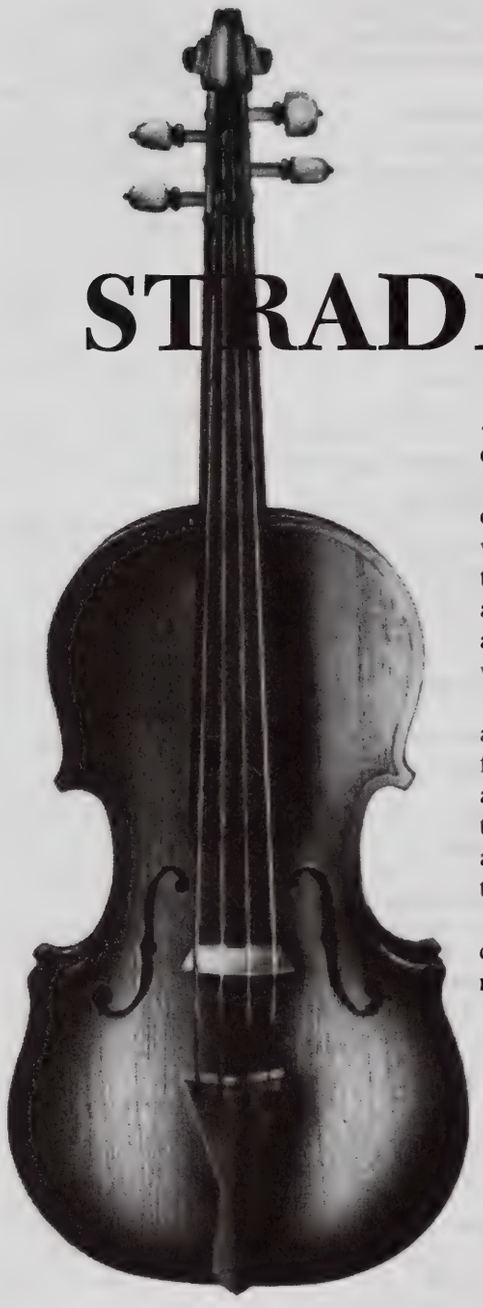
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Fidelity

Claude Debussy
Printemps, Symphonic suite



Achille-Claude Debussy was born at St. German-en-Laye, Department of Seine-et-Oise, France, on August 22, 1862, and died in Paris on March 25, 1918. He composed Printemps *in 1887 as a work for orchestra, piano, and chorus; a transcription for chorus with piano (four hands) appeared in 1904. The work was published in its final version—a reorchestration for orchestra and piano (without chorus) by Debussy's friend, the composer-conductor Henri Busser—in 1913, the first performance of this version being given in Paris on April 18, 1913, by the Société National de Musique with Rhené-Baton conducting. The New York Symphony Society under Walter Damrosch introduced the work in New York on December 5 that same year, the Boston Symphony Orchestra under Karl Muck following suit on January 23 and 24, 1914, subsequent BSO performances being given by Muck (October 1917), Pierre Monteux (March/April 1923), Charles Munch (subscription and out-of-town performances in 1952-53 and again in January 1962, followed by a 1962 Tanglewood performance), and Roberto Abbado (the most recent Tanglewood performance, on July 9, 2000). The score calls for two flutes and piccolo, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, side drum, cymbals, triangle, harp, piano (four hands), and strings.*

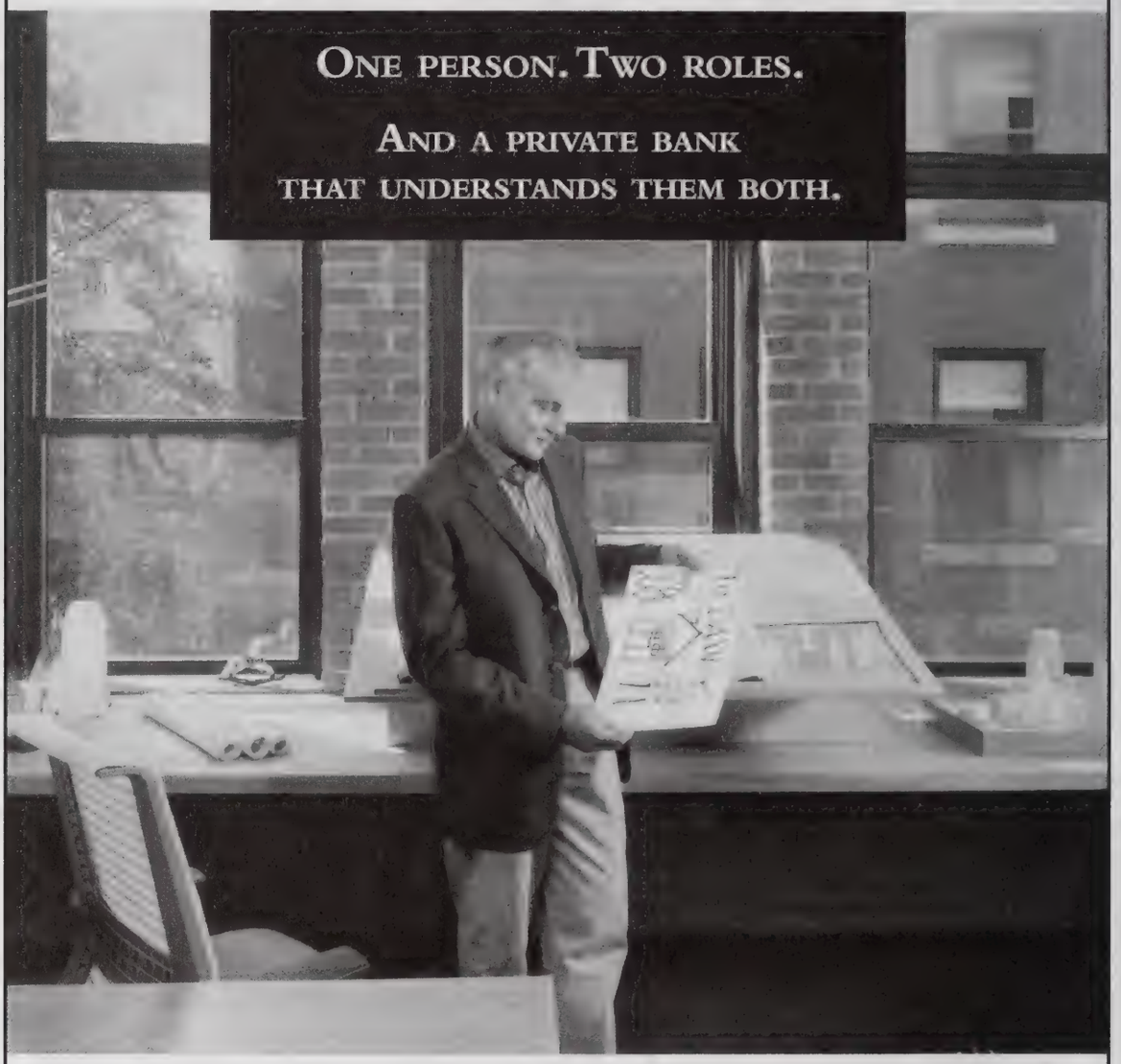
In the winter of 1880, Claude Debussy met and fell in love with a married woman, Marie-Blanche Vasnier, red-haired and green-eyed, vivacious, loquacious, a delightful singer, eleven years younger than her stodgy husband, Eugène-Henri Vasnier, and twelve years older than the composer (who was then eighteen). Mme. Vasnier was not at all unaware that the darkly handsome Debussy was smitten with her, and she took advantage of his devotion by engaging him as escort and accompanist and accepting his compositions. And when he won the Prix de Rome in two successive years (1883 and 1884), and was required to spend time at the Villa Medici, he was miserable in great part because of his separation from Marie-Blanche.

But Debussy was also a dyed-in-the-wool Parisian who missed terribly Parisian intellectual urbanity; he took an immediate dislike to Italy, the Villa, and his colleagues, became a chronic complainer, and spent the minimum required time there. Among the few things that did capture him was the Botticelli *Primavera*, which inspired *Printemps*, the only work Debussy actually completed on Roman soil (1887), and the first of his works to become part of the standard repertoire.

It is unfortunate that the original version of *Printemps* with its unusual humming women's chorus (chorus "*à bouche fermée*") is lost, since it is this latter facet of the score that inspired negative and historically significant comment from the committee of the Académie des Beaux-Arts, which received the work as partial fulfillment of the requirements of Debussy's prize. The young composer was already known as one who refused to conform to the rules, and now the committee observed formally his "tendency to cultivate the strange and the unusual." Invoking a term already popular in art criticism, they warned the young composer "against that vague 'Impressionism' which is one of the most dangerous enemies of truth in any work of art."

By 1908 the original score of *Printemps* was long gone, allegedly destroyed in a fire; only a version for piano duet and chorus remained, and it was from this that Debussy's friend, the composer and conductor Henri Busser, reorchestrated the work in 1912,

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eliminating the chorus but retaining the piano duet. The edition seems true to Debussy's intention to "express the slow, laborious birth of beings and things in nature." The large orchestra is distinctly colored by the inclusion of harp and four-hand piano. Busser surely must have known the sonic parameters of the original, for overall he seems to have captured what contemporary audiences recognize as Debussyian sound—muted strings and brass, veiled colors juxtaposed with splotches of brilliance. The two extensive movements are thematically interrelated and joined together in a crescendo to a gloriously swift and brassy finish, what Debussy called "a burst of joy at being reborn to a new life." Debussy warned, however, that his work was not programmatic, only suggestive. The entire construct is an extended exploration (somewhat Beethovenian in perspective and technique, if not at all in sound) of the melodic, metric, and coloristic possibilities inherent in the lovely 9/8 theme that opens the work. Here is a truly eerie and unusual sonority played by two flutes and piano that communicates the idea of primal beginnings, spun out in a series of recalls and reworkings—"a mounting florescence," as Debussy put it, an unabashedly exuberant work without a downward turn of phrase, reflective, perhaps, of the composer's own joy at being able to return, finally, to his beloved Paris.

—Helen Greenwald

Helen Greenwald teaches at the New England Conservatory of Music, where she was Chair of the Department of Music History and Musicology from 2000 to 2003. In addition to her publications in scholarly journals, she has spoken about Mozart, Rossini, Verdi, and Puccini at the Salzburg and Verona Festivals, New York City Opera, the Los Angeles Opera League, and Boston Lyric Opera. She is co-editor of the critical edition of Rossini's opera, *Zelmira* (Fondazione Rossini 2005), and is preparing the critical edition of Verdi's *Attila* for the Works of Giuseppe Verdi (WGV, University of Chicago Press).

This organization is supported in part by the Massachusetts Cultural Council, a state agency.

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Kaija Saariaho
Notes on Light for cello and orchestra (2006)



Kaija Saariaho was born on October 14, 1952, in Helsinki, Finland, and has lived in Paris since 1982. The cello concerto Notes on Light *was commissioned by the Boston Symphony Orchestra, James Levine, Music Director—with generous support from The New Works Fund established by the Massachusetts Cultural Council, a state agency—in celebration of the BSO's 125th anniversary, and was written for the BSO and cellist Anssi Karttunen. The score is dedicated "to Anssi." Saariaho began composing the piece early in 2006 and finished it in the early fall of that year. These are the first performances. The BSO has previously performed two other works by Saariaho: "Château de l'âme" for soprano, eight female voices, and orchestra, in October 2000; and "Nymphéa Reflection" for orchestra, in April 2006. In addition to the solo cello, the score for* Notes on Light *calls for four flutes (third and fourth doubling alto flute and piccolo), two oboes, two clarinets and bass clarinet, two bassoons (second doubling contrabassoon), four horns, percussion (at least four players: I. crotales (with bow), xylophone, small, medium, and large suspended cymbals; II. vibraphone (with bow), tubular bells, glass chimes, small and large suspended cymbals; III. medium and large suspended cymbals, frame drum, marimba, tam-tam (with bow), bell chimes; IV. bass drum, tam-tam, triangle), timpani, harp, celesta, piano, and strings. The duration of the piece is about twenty minutes.*

Kaija Saariaho's compositional career has recently been dominated by several high-profile music-theater works. Her opera *L'Amour de loin* ("The Distant Love"), a collaboration with director Peter Sellars and writer Amin Maalouf written for the Salzburg Festival, Théâtre du Châtelet, and Santa Fe Opera, was premiered at Salzburg in 2000. That piece received high accolades, including a Grawemeyer Award, and has since been produced by several other companies and released on DVD. The opera *Adriana Mater*, premiered in spring 2006 at Paris's Opéra-Bastille, and the oratorio *La Passion de Simone*, premiered in Vienna this past November, are two further Saariaho-Maalouf-Sellars collaborations.

The success and international impact of these works might lead one to believe that Saariaho is, at heart, a dramatic composer; and of course this view is in some ways accurate. Her dramatic sense and its ability to carry over into theatrical drama, however, are inherently musical, or even more essentially, grow from her interest in sound itself. As a composer, she has always been fascinated with the sonic realities of music, which are far more subtle than what can be represented by notes on a page. Her particular preoccupation centers on instrumental tone color, including the ways in which instrumental timbre changes in the act of performing, or how it can be manipulated to expand the traditional notion of an instrument's capability (a common example being pizzicato versus bowed violin). In her work with instruments, voice, or electronic sound sources, Saariaho treats sound as sensual and tactile experience, creating works of dramaturgical force and physical presence that impart to her audience a fresh way of hearing, and hence a new way of encountering beauty.

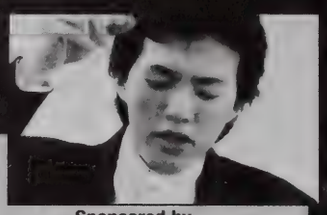
The means by which Saariaho has approached her task have evolved over the course of her career. She became a composer in order to express artistically the sounds she heard in her head, which fell outside of traditional methods of composing. After studies in Helsinki and Germany, her arrival in Paris in 1982 greatly expanded the tools available to her for the detailed study of instrumental sound. She researched computer music

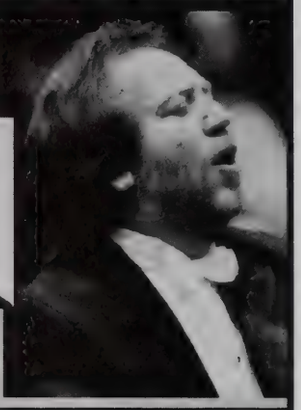
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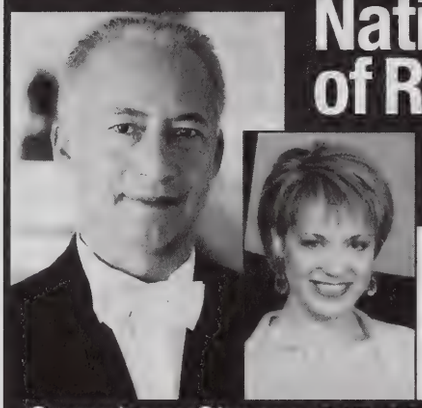


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at IRCAM and also encountered the music of Gérard Grisey and Tristan Murail, who worked in the realm of "spectrale" music, wherein physical properties of the harmonic spectrum are the foundation of a composition. These experiences stimulated several of Saariaho's works of the period, including *Verblendungen* ("Dazzlements"; 1982-84) for orchestra and prerecorded tape. *Verblendungen*'s visual impetus was that of a thick paintbrush stroke gradually thinning out. Its glacial progression, long-range differentiation of materials, and gradual but extreme transformation of a very complex sonority reveal it as a prototype of Saariaho's methods. The poetically similar acoustic basis of *Nymphéa* for string quartet and electronics is an analysis of a complex, single bowed pitch on a cello. The cello is an instrument for which the composer has particular fondness because of its "fantastic coloristic capabilities," a characteristic exploited fully in *Notes on Light*.

In addition to her recent music-theater and vocal works, Saariaho has continued to write for purely instrumental forces, including the concertos *Graal Théâtre* for violin and orchestra and *Aile du songe* for flute and orchestra. In addition to *Notes on Light*, Saariaho has written several pieces for the cellist Anssi Karttunen: *Amers*, concerto for cello and chamber orchestra, and three solo works: *Petals* and *Près* for cello and electronics and *Sept Papillons* for cello alone, as well as a work for alto flute, cello, and orchestra, *... à la fumée*. Among her upcoming projects, which also include a string quartet for the Emerson Quartet to be premiered this summer at Carnegie Hall and an orchestral work for Simon Rattle and the Berlin Philharmonic, Saariaho is working on another piece to involve Karttunen, the Finnish soprano Karita Mattila, and orchestra, commissioned by the Orchestre de Paris, the Deutsches Sinfonie-Orchester Berlin, and the BBC Symphony Orchestra. Although both the composer and the cellist are Finnish, their acquaintance dates from Saariaho's first years in Paris, about 1982 or '83, and the two have known each other well for about twenty years. Saariaho speaks of collaboration with Karttunen as being like having a conversation, a stimulating discussion about music.

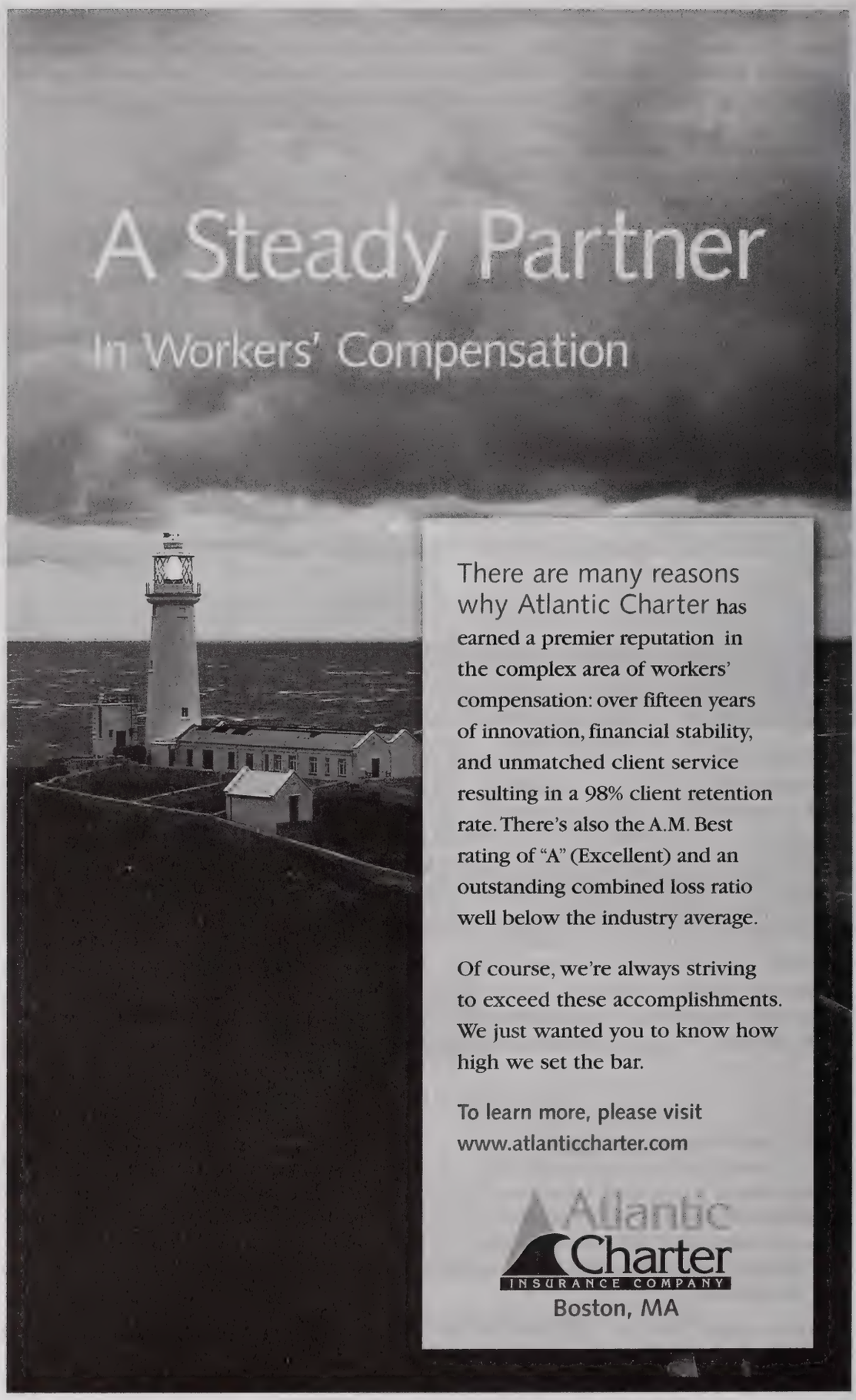
Saariaho definitively considers her new *Notes on Light* a concerto, not just a work for orchestra with cello soloist, and this is apt, given the cellist's difficult and forward role in the presentation—with the exception of the fourth movement ("Eclipse"), in which the soloist is but a small part of the overall texture. The titles of the five movements—"Translucent, secret"; "On Fire"; "Awakening"; "Eclipse"; and "Heart of Light"—are clearly descriptive of the music, which is driven by the soloist's line. The third movement is the fulcrum of the piece, bringing together all the musical material before and after. The fourth movement, lacking any hint of the bright figuration that distinguishes the other parts, "refreshes the ear" with its static obscurity before the final movement returns the soloist to the fore. In his "Notes on *Notes on Light*," below, written at the composer's suggestion, Anssi Karttunen calls our attention to several other general features of *Notes on Light* from the soloist's perspective.

—Robert Kirzinger

Notes on "Notes on Light"

Writing about a new work before its first performance is always scary, even if there is no composer whose music is closer to me than is Kaija's. I know from experience that only after playing a new piece several times can I put into words my real feelings about it. I will attempt here to describe what I see and hear now, while preparing the piece for the first performance.

At first sight, *Notes on Light* with its five movements doesn't quite resemble the average cello concerto. However, with a closer look I soon found the elements that I like to think make a great concerto: the relation of soloist and orchestra goes through many


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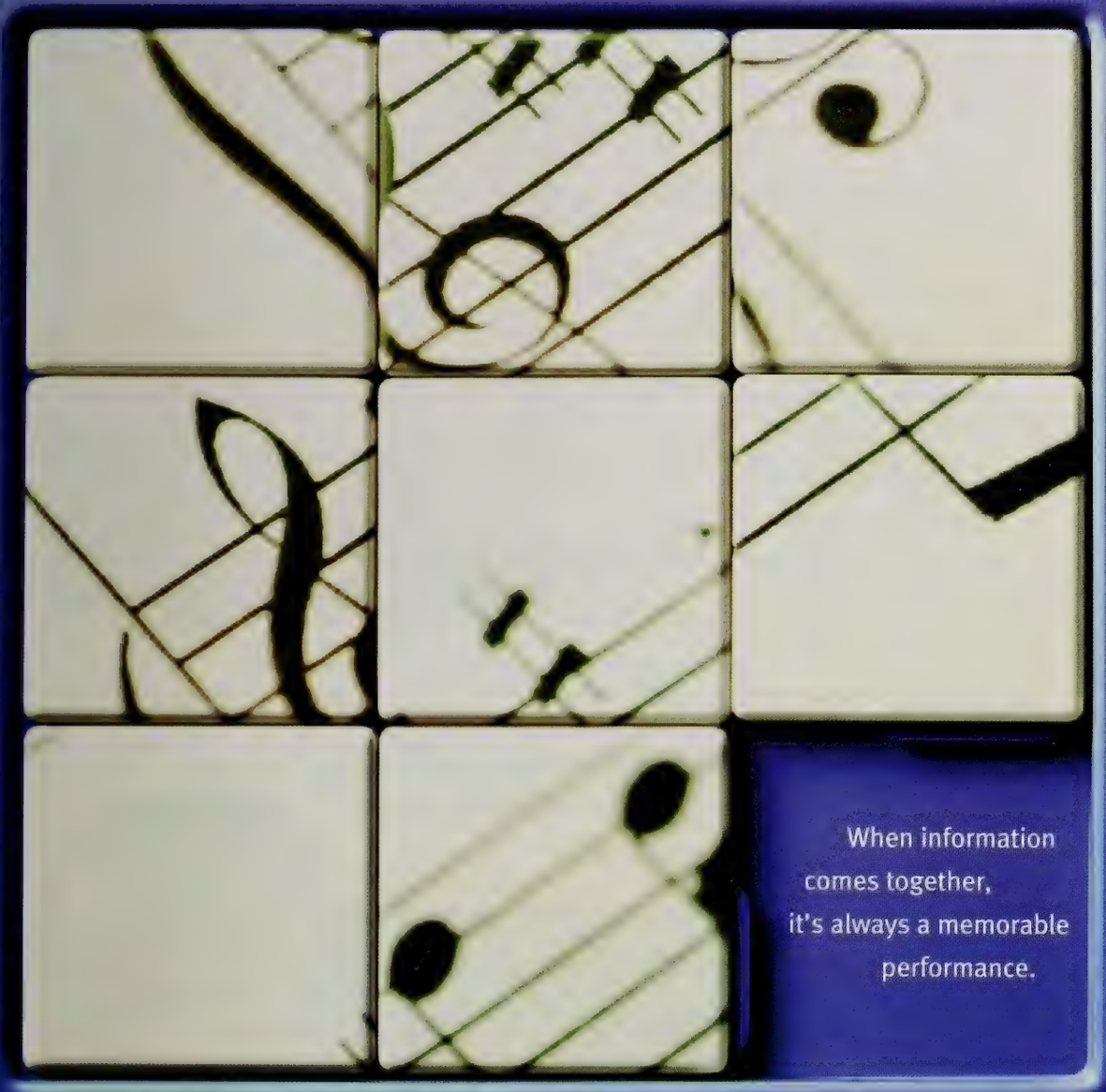


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very different situations; the cello is given the chance to show its full versatility; when the soloist has important things to say, the orchestra gives it space, and on the other hand the orchestra also gets its moments to lift the music up into exuberant colors.

The soloist is not just the hero of *Notes on Light*, he/she also has to stand up for his rights, fight, lead, collaborate with, and sometimes submit to the orchestra. All these make *Notes on Light* a rich voyage that could well lead us into the very heart of light.

I see two intervals of a semitone as important mottos of the piece: The first is a slide down from F-sharp to F-natural, which starts the piece and to which one returns from the concerto's different paths. The second is a rising figure of C-sharp to D-natural, which often interrupts the action and stops the soloist. These two motives seem to be even stronger landmarks than any melodic element. In the last movement the single note of F-sharp proves to be the center of the whole work.

Through the voice of the cello the first movement introduces the secret world of the piece, translucently colored by the orchestra in small ensembles. The second movement opposes the soloist and the orchestra in a fiery dialogue. The music is energetic and obsessive, the soloist refusing to speak at the same time as the orchestra. The third movement finally awakens both into building together large, colorful gestures.

In the fourth movement the orchestra eclipses the soloist with dark waves of sound. The soloist offers the C-sharp–D motive twice, in vain. He finally shakes the shadows away with the third try, which leads us directly to the fifth movement, in which soloist and orchestra embark on a voyage towards light. Finally, F-sharp is the pitch that becomes the heart of light, lifting the cello high up to the spheres of absolute brightness... or total darkness.

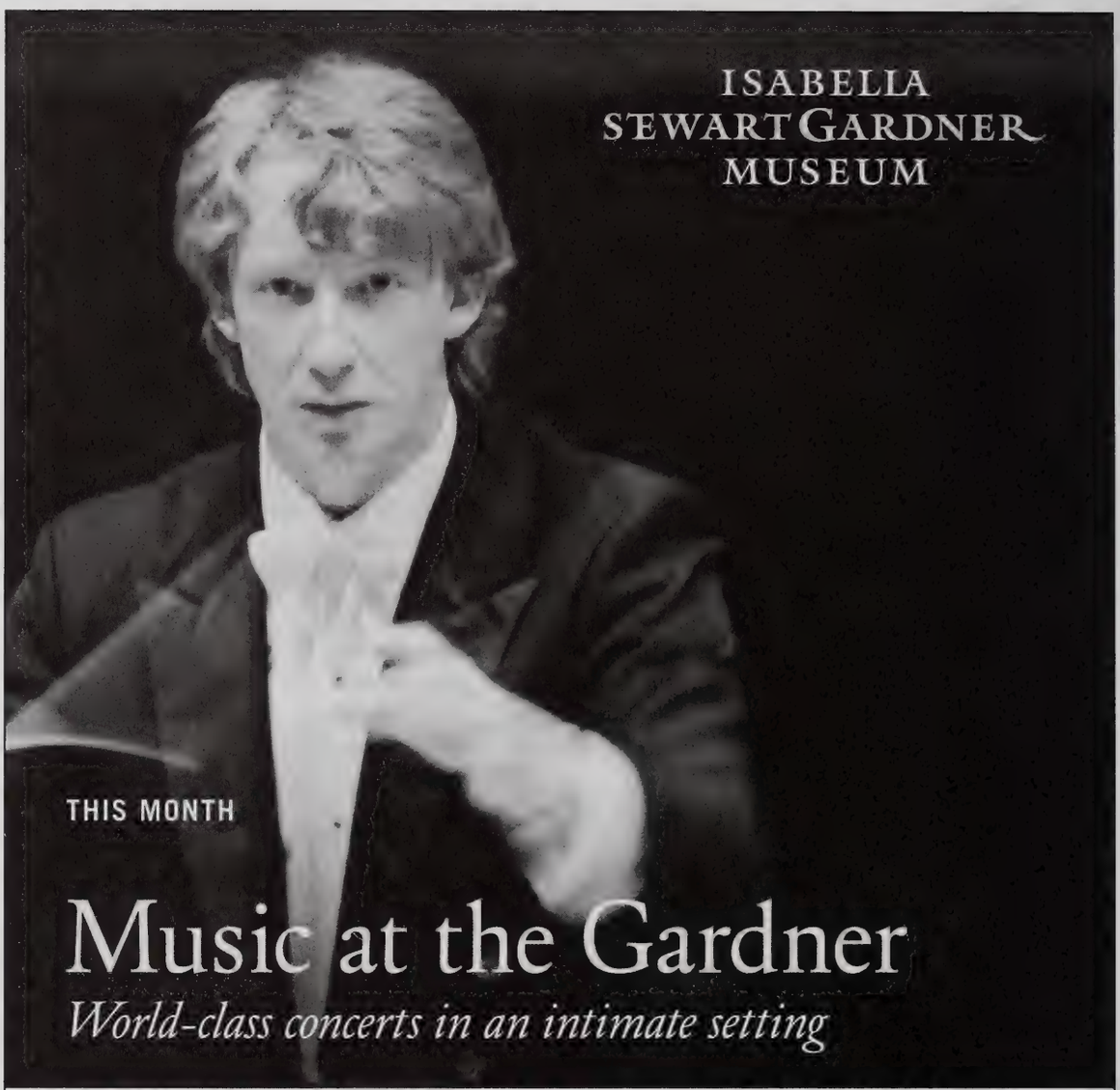
On the last page of the score Saariaho has included a quote from T.S. Eliot's poem *The Waste Land*:

> ...I could not
> Speak, and my eyes failed, I was neither
> Living nor dead, and I knew nothing,
> Looking into the heart of light, the silence.

—Anssi Karttunen,
January 11, 2007, Paris



Anssi Karttunen with Kaija Saariaho



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Jean Sibelius
Four Legends from the *Kalevala*, Opus 22



Jean (Johan Julius Christian) Sibelius was born at Tavastehus (Hämeenlinna), Finland, on December 8, 1865, and died at Järvenpää, his country home near Helsinki, on September 20, 1957. He composed the four tone poems that make up his Opus 22 at various times and subjected them to several stages of revision. The Swan of Tuonela *was the first to be conceived, in 1893, as part of an abortive opera project. The remaining three pieces were planned and composed in the autumn of 1895 and spring of 1896. Sibelius himself conducted the first performance on April 13, 1896, with the Philharmonic Orchestra of Helsinki. At that time, the two middle movements were played in the order followed at these concerts. The following year the composer revised the Legends somewhat, and there were further, slighter revisions in 1900 and 1939. But two of the tone poems remained unpublished until 1954, at which time the positions of the two middle movements were reversed. The only previous Boston Symphony performances of the complete set were given in January 1988 with Esa-Pekka Salonen conducting. Until then, only the two Legends published in Sibelius's lifetime had been performed by the BSO:* The Swan of Tuonela *first under Max Fiedler in March 1911, and subsequently under Karl Muck, Richard Burgin, Serge Koussevitzky, Pierre Monteux, Colin Davis, and Robert Spano (who led the most recent subscription performances in January 1999); and* Lemminkäinen's Homeward Journey, *which was performed by the BSO in February 1940 under Tauno Hannikainen. Overall the work calls for two flutes (doubling piccolos), two oboes (second doubling English horn), two clarinets (second doubling bass clarinet), two bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, bells, bass drum, cymbals, and strings (though not every instrument is called for in each movement).*

The myths of the ancient Finnish people were gathered together early in the nineteenth century by Elias Lönnrot, who traveled throughout Finland, Lapland, and contiguous areas of Russia collecting fragments of the Finnish national epic, the *Kalevala*. He published it in a preliminary version of some 12,000 verses in 1835. An enlarged edition, compiled with the aid of Zakarias Topelius and nearly twice as long, appeared

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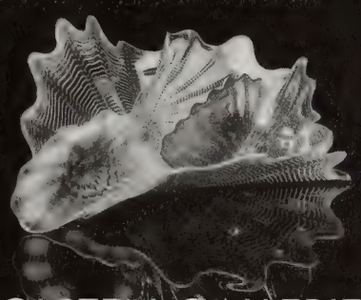
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in 1849. The *Kalevala* recounts the exploits of three semi-divine brothers in Kaleva, the land of heroes, who are engaged in heroic struggle with Pohjola, or the land of the north. The poem has had an important and continuing influence in Finnish culture, where it has served as the source of paintings, plays, operas, and orchestral tone poems. (It has even had a rather surprising echo, of a technical kind, in this country: Longfellow chose the poetic meter of the *Kalevala*—trochaic tetrameter, very rare in English poetry—as the metric pattern in which to write his *Song of Hiawatha*. This explains why the passages quoted below from the Finnish epic sound, to American ears, so much like "By the shores of Gitche Gumee/By the shining big sea water...")



"Lemminkaïnen and the Maidens of Saari" (c.1916), a painting by Akseli Gallen-Kallela (1865-1931)

The *Kalevala* tells of a world of magic, dominated by those who know the special words or spells that can dominate others or control the natural world. Even into the present century the most primitive tribes of Finno-Ugric peoples, such as the Samoyeds of Siberia, retained the tradition of the shaman, the soothsayer, whose incantations and magic drums were credited with supernatural powers. The story of Lemminkäinen is filled with echoes of this tradition.

Lemminkäinen was a cheerful and debonair hero, protected from birth by incantations that his mother had uttered while bathing him, three times on one summer night and



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nine times in the autumn, so that he should become a scholar and an accomplished magician. He is a young and virile hero, a bit of a Don Juan. Among other deeds, he enthralls the virgins on the island of Saari, who, when he leaves, call mournfully

Wherefore goest thou, Lemminkäinen
Why depart, O handsome hero?*

The three remaining Sibelius Legends draw upon events in another episode. Lemminkäinen travels to Pohjola, the northland, where he seeks to marry the Mistress of the North, "Pohjola's daughter." In order to do this he must accomplish a series of heroic deeds, one of which is to slay the swan that swims on the river of Tuonela, the kingdom of death. Just as he is on the verge of doing so, a herdsman of Pohjola spears him through the heart and liver. The Son of Death (Tuoni) cuts his body into small pieces and scatters them in the water. But the mother of Lemminkäinen possesses the magic arts required to gather the shreds of his body, reassemble them, and reanimate the corpse. After matching his powers against the sorcery of Louhi, "the old and gap-toothed dame of Pohjola," Lemminkäinen turns homeward with his companion Tiera. A spell of frost has destroyed their boat, and the warriors must continue their journey on foot through desolate frozen forests, where they run the risk of perishing from hunger and cold. But Lemminkäinen's powers of incantation allow him to create horses on which he can ride:

Then the lively Lemminkäinen,
He the handsome Kaukomieli,
From his care constructed horses,
Coursers black composed from trouble,
Reins from evil days he fashioned,
Saddles from his secret sorrows.
Then his horse's back he mounted,
And he rode upon his journey,
At his side his faithful Tiera,
And along the shores he journeyed,
On the sandy shores proceeded,
Till he reached his tender mother,
Reached the very aged woman.

These are the tales on which Sibelius drew for his remarkable tetralogy of tone poems, works that established the young composer as a figure to be watched, and more. Already his tone poem *En Saga*, composed at white heat in 1892, shows a full-blown romanticism, though that work does not directly reflect the *Kalevala*, but rather the general spirit of epic poetry. The critics at the time of the premiere were lukewarm, and Sibelius withdrew it for reworking; the version we know today comes from 1901. The best music in the Four Legends is far more than the work of a talented student: it has a unique character and originality that we can already recognize as Sibelian. The cycle begins in the vein of romanticism opened by *En Saga*, but moves far beyond it.

Lemminkäinen and the Maidens of Saari introduces us to a young hero who, like most 19th-century heroes, it seems, lives in the key of E-flat. Sibelius's music does not aim to tell the story—of how Lemminkäinen comes to Saari in search of Kyllikki, how she appears indifferent to him, and how he carries her off in his sleigh at the earliest opportunity. The score is filled with passionate themes representing Lemminkäinen's love for Kyllikki, and with rhythmic, dancing themes suggesting festivities on the island. Following an extended introduction, pregnant with portent, the main theme is a dancing figure in the winds over sustained strings, and sounds the tone of a folk song.

Sibelius's original performance order does not follow the sequence of the *Kalevala*

*Translations from the *Kalevala* quoted in this note are by W.F. Kirby from the Everyman's Library edition.

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narrative that inspired him. **Lemminkäinen in Tuonela** begins as the body of the hero is swept along by the River of Death to Tuonela. (Lemminkäinen's attempt to kill the swan and his murder at the hands of the herdsman play no role in Sibelius's musical treatment of the story.) The tremolando of the strings builds from the merest whisper to a mighty surging roar. The woodwinds introduce a long, lamenting line (the mother of Lemminkäinen weeping for her son?). The torments of the first section subside suddenly in a remarkable passage primarily for strings, transformed from the woodwind melody that precedes it. The tenderness of the middle section expresses the mother's love rather more than her magical powers. The stormy mood of the opening resumes suddenly, but the piece ends in dark ambiguity.

Though it is not the first in order of performance, **The Swan of Tuonela** was the first of the four poems to be composed. (Sibelius had conceived it as the mysterious overture—and a most untypical overture it would have been!—to an opera that he never wrote.) As Robert Layton remarks, "*The Swan* is the first sign of absolute genius" in Sibelius's work, capturing a unique mood and orchestral coloration with extraordinary intensity. Swans were by no means unknown as symbols in 19th-century music. (Wagner's *Lohengrin* and *Parsifal* and Tchaikovsky's *Swan Lake* are but the most familiar examples.) But this swan floats on the icy black waters that guard the kingdom of death. The piece has even less in the way of narrative elements than the previous movements; it is pure mood painting. For the swan's plaintive song, Sibelius turns to the English horn, chanted over the chill waters, brilliantly depicted by sustained muted strings (the orchestral string sections are divided into thirteen staves, some of which are further subdivided into different parts). The sonority is utterly extraordinary, especially when, shortly before the end, the strings play icy tremolos with the wood of the bow, as the swan's song dies away.

Lemminkäinen's Homeward Journey is a gigantic rondo that rarely leaves off its galloping rhythm. A three-note bassoon figure at the outset serves as the principal motif of the entire movement, generating virtually all that follows. The orchestra builds up energy with sustained ostinatos or nearly non-stop sixteenth-note motion, whether rustling in the background or racing at full tilt. Like the first movement of this so-called "Lemminkäinen Suite," *Lemminkäinen's Homeward Journey* begins in and around C minor, but progresses to a heroic conclusion in E-flat. This tonal plan makes a performance of the entire suite of Four Legends more than a series of isolated movements linked by a literary program. In fact, it has the effect of a unique kind of epic-symphony, evoking Finnish legend and inspiring Sibelius to the first sustained demonstration of his mastery.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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Readily available sources of information on Kaija Saariaho can be found on the internet, the best of these being the composer's pages on the website of the Finnish Music Information Center (www.fimic.fi) and on the website of Saariaho's publisher, Chester Music (www.chestermusic.com), both of which are updated regularly and include biographical information, work lists, and other useful stuff. Saariaho has her own website, www.saariaho.org, which is a smaller part of www.petals.org, the portal of a music collective that includes Saariaho, the composer Jean-Baptiste Barriere, the cellist Anssi Karttunen (for whom Saariaho wrote *Notes on Light*), and others. The article on Saariaho in the New Grove II (2001) is by Kimmo Korhonen with Risto Nieminen.

Although of course *Notes on Light* hasn't yet been recorded, many of Saariaho's works are available on CD. Jukka-Pekka Saraste has recorded her *Nymphéa Reflection*, *Cinq Reflets*, and *Oltra Mar* with the Finnish Radio Symphony Orchestra (Ondine). Cellist Anssi Karttunen recorded her *Amers* for cello and orchestra with Esa-Pekka Salonen and the Avanti Chamber Orchestra (Sony Classical, with the violin concerto *Graal Théâtre* and *Château de l'âme* for soprano and orchestra) and the diptych for flute, cello, and

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orchestra *Du cristal... à la fumée* with flutist Petri Alanka and Esa-Pekka Salonen conducting the Los Angeles Philharmonic (Ondine). (*Nymphéa Reflection* was performed here by the BSO last season and *Château de l'âme* in the fall of 2000.) Karttunen's disc of three works for solo cello by Saariaho—*Petals*, *Près*, and *Spins and Spells*—is available for purchase from www.petals.org. Among recent releases of the composer's music is a DVD of a Finnish National Opera performance of Saariaho's first opera, *L'Amour de loin*, with Dawn Upshaw and Gerald Finley and directed by Peter Sellars (Deutsche Grammophon).

—Robert Kirzinger

Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). *The life of Debussy* by Roger Nichols is in the useful series "Musical lives" (Cambridge paperback). Nichols provided the Debussy article for the 1980 edition of The New Grove Dictionary of Music and Musicians. The Debussy entry in the revised Grove (2001) is by François Lesure and Roy Howat. Still interesting and useful for its wealth of contemporary documentation is Léon Vallas's *Claude Debussy: His Life and Works*, translated from the French by Maire and Grace O'Brien and published originally in 1933 (Dover paperback). Marcel Dietschy's *La Passion de Claude Debussy*, edited and translated—as *A Portrait of Claude Debussy*—by William

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Ashbrook and Margaret G. Cobb, is another useful biographical study (Oxford). Two recent collections of essays are of interest: *Debussy and his World*, edited by Jane F. Fulcher (Princeton University paperback), and *The Cambridge Companion to Debussy*, edited by Simon Trezise and Jonathan Cross (Cambridge University Press). *Printemps* is discussed in the useful BBC Music Guide *Debussy Orchestral Music* by David Cox (University of Washington paperback).

The Boston Symphony Orchestra recorded Debussy's *Printemps* under Charles Munch in 1962 (RCA). Jukka-Pekka Saraste has recorded *Printemps* with the Finnish Radio Symphony Orchestra (Virgin Classics). Other recordings include Daniel Barenboim's with the Orchestre de Paris (Deutsche Grammophon), Pierre Boulez's with the New Philharmonia Orchestra (Sony Classical) and Cleveland Orchestra (Deutsche Grammophon), Jean Martinon's with the ORTF National Orchestra (EMI), and Charles Dutoit's with the Montreal Symphony Orchestra (London/Decca).

Robert Layton's *Sibelius* in the Master Musicians series is a useful life-and-works study (Schirmer). Layton also contributed the Sibelius article to The New Grove Dictionary of Music and Musicians (1980); this was reprinted, along with the Grove articles on Janáček, Mahler, and Strauss, in *The New Grove Turn of the Century Masters* (Norton paperback). The Sibelius article in the revised New Grove (2001) is by James Hepokoski. The major biography of Sibelius, in Finnish, is by Erik Tawaststjerna. All three volumes have been translated into English by Robert Layton, but only the first two were published in this country (University of California; the third volume was published by Faber & Faber in London). *The Sibelius Companion*, edited by Glenda Dawn Ross, is a useful compendium of essays by a variety of Sibelius specialists (Greenwood Press). Harold Truscott's chapter on Sibelius in Volume II of *The Symphony*, edited by Robert Simpson, is of interest (Pelican paperback). Lionel Pike's collection of essays, *Beethoven, Sibelius, and "the Profound Logic,"* is recommended to readers with a strong technical knowledge of music (Athlone Press, London). There are at least two paperback English-language editions available of the *Kalevala*, the collection of Finnish folk legends that served as inspiration for a number of Sibelius's works. The earlier, published in 1963, is a translation by Francis Peabody Magoun, Jr. (Harvard University paperback); the more recent one, published in 1989, is a translation by Keith Bosley (Oxford World's Classic paperback).

Integral recordings of Sibelius's *Lemminkäinen* Suite include Paavo Berglund's with the Bournemouth Symphony Orchestra (EMI), Colin Davis's with the London Symphony Orchestra (RCA), Mikko Franck's with the Swedish Radio Symphony Orchestra (Ondine), Leif Segerstam's with the Helsinki Philharmonic (also Ondine), and Osmo Vänskä's with the Lahti Symphony Orchestra (BIS). The Boston Symphony Orchestra recorded *The Swan of Tuonela*, the seven Sibelius symphonies, and several other Sibelius tone poems with Colin Davis in the mid-1970s; these have been reissued in two mid-priced Philips "Duos," with *The Swan of Tuonela* in Volume 2 (along with the symphonies 3, 6, and 7, *Finlandia*, *Tapiola*, and the Violin Concerto, the latter featuring Salvatore Accardo as soloist with Davis and the London Symphony Orchestra).

—Marc Mandel

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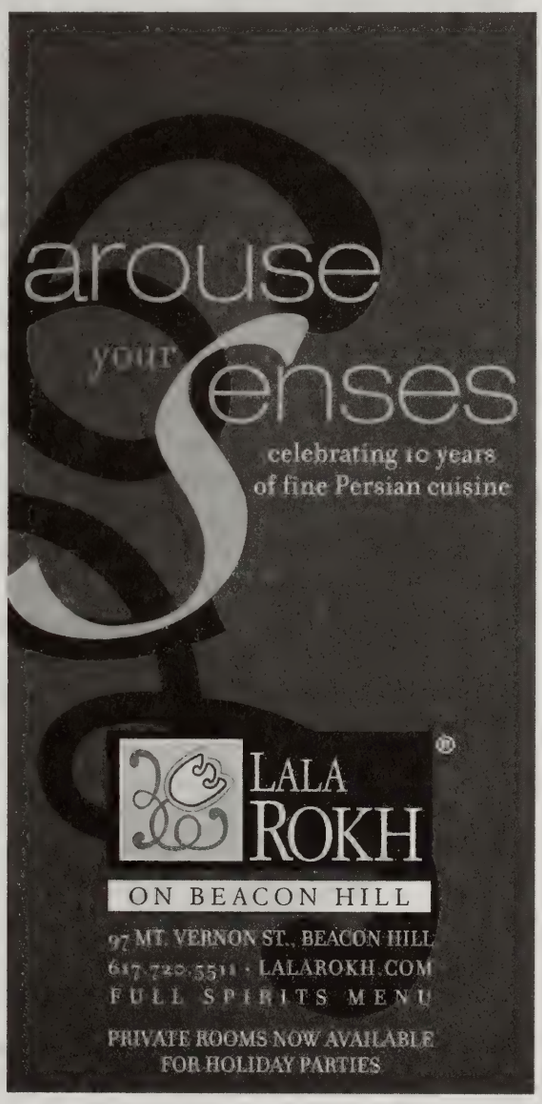
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Jukka-Pekka Saraste



With the beginning of the 2006-07 season, Finnish conductor Jukka-Pekka Saraste assumed his new position as music director of the Oslo Philharmonic Orchestra. As music director of the Finnish Radio Symphony Orchestra from 1987 to 2001, he created an ensemble much admired by audiences and critics throughout the world. He was also music director of the Toronto Symphony Orchestra from 1994 to 2001, and principal guest conductor of the BBC Symphony Orchestra from 2002 to 2005. For the Finnish Chamber Orchestra he founded the Tammisaari Festival, which takes place every summer. Mr. Saraste has established himself as one of the exceptional conductors of his generation, demonstrating considerable musical depth and integrity. Having brought the music of Scandinavian composers such as Kaija Saariaho, Magnus Lindberg, and Esa-Pekka Salonen to greater prominence in the active concert repertoire, he has also developed a strong affinity for the sound and style of late romantic music. Recent engagements have included performances with the Oslo Philharmonic, London Philharmonic, the Filarmonica della Scala in Milan, the Philharmonia Orchestra in London, Florence's Orchestra del Maggio Musicale, the Bavarian Radio Symphony Orchestra, the Concertgebouw Orchestra in Amsterdam, the Chicago Symphony, Orchestre National de France, and the Staatskapelle Dresden at the 2005 Salzburg Festival. Future







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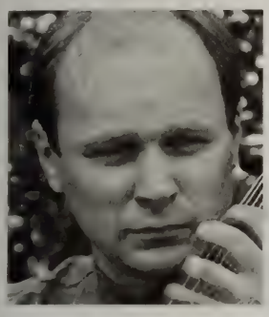
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engagements include concerts with the Concertgebouw (in Amsterdam and at the Beethoven Festival in Bonn), Munich Philharmonic, Oslo Philharmonic, and Staatskapelle Dresden. Mr. Saraste's discography includes most notably the complete symphonies of Sibelius and Nielsen with the Finnish Radio Orchestra, as well as works by Bartók, Dutilleux, Mussorgsky, and Prokofiev with the Toronto Symphony Orchestra. Jukka-Pekka Saraste makes his BSO subscription series debut with this week's concerts; he previously appeared with the orchestra in July 1995 at Tanglewood, leading a program of Nielsen, Mozart, and Sibelius.

Anssi Karttunen



Making his BSO debut at these concerts, the Finnish cellist Anssi Karttunen enjoys a busy career as a soloist and chamber music player, performing on modern cello, classical and baroque cellos, and violoncello piccolo. He performs all the standard cello works, but has also discovered many forgotten masterpieces and arranged a number of pieces for cello. A passionate advocate of contemporary music, he has given more than fifty world premieres of works by such composers as Magnus Lindberg, Kaija Saariaho, Rolf Wallin, Luca Francesconi, and Tan Dun. He gave the world premiere of Lindberg's Cello Concerto in 1999 with the Orchestre de Paris, Esa-Pekka Salonen's *Mania* in 2000 with Avanti!, Martin Matalon's Cello Concerto in February 2001 with the Orchestre National de France, and Francesconi's Cello Concerto in 2004 with RAI Torino. Kaija Saariaho's *Notes on Light*, now being given its world premiere in Boston, has its European premiere next month, with the Finnish Radio Symphony Orchestra. Mr. Karttunen appears with major orchestras worldwide, and at such major European festivals as Edinburgh, Salzburg, Lockenhaus, Spoleto, Berlin, Venice, Montpellier, Strasbourg, and Helsinki. His discography ranges from the complete Beethoven works for cello and fortepiano (on period instruments) to 20th-century works for solo cello to concertos with the London Sinfonietta and Los Angeles Philharmonic. He is a founding member of www.petals.org, a non-profit organization for the production and sale of CDs on the internet. He appears on the first contemporary music CD-ROM, *Prisma*, about the music of Kaija Saariaho; on the Deutsche Grammophon DVD of Tan Dun's *The Map* for cello, orchestra, and video; and the Sony Classical CD of cello concertos by Lindberg, Saariaho, and Salonen. Anssi Karttunen was born in 1960. His teachers included Erkki Rautio, William Pleeth, Jacqueline du Pré, and Tibor de Machula. Between 1994 and 1998 he was artistic director of the Avanti! Chamber Orchestra. He was also artistic director of the 1995 Helsinki Biennale, and from 1994 to 1997 of the Suvisoitto-Festival in Porvoo, Finland. From December 1999 to June 2005 he was principal cellist of the London Sinfonietta. He has also appeared as conductor: in February 2000 he conducted Lindberg's *Kraft* in Antwerp on short notice, and in January 2003 he led the Los Angeles Philharmonic Cello Ensemble. Anssi Karttunen lives in Paris.


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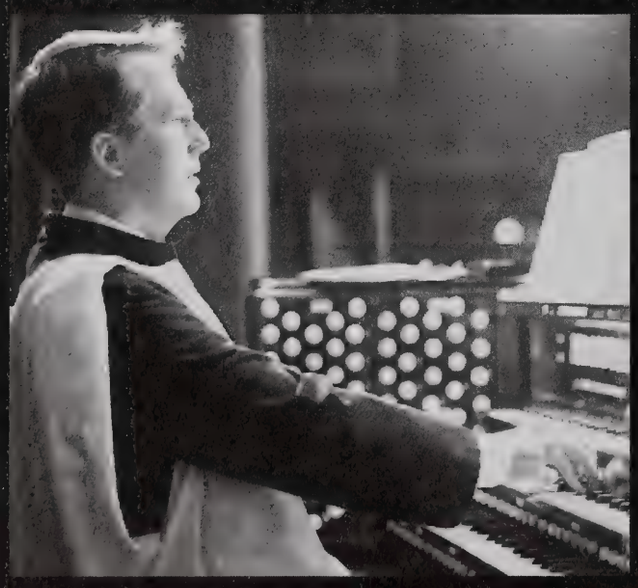
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UPCOMING CONCERTS

Fri. Feb. 2, 7:30 p.m. NEC's Jordan Hall, Boston
Sat. Feb. 3, 7:30 p.m. Babson College's Sorenson Center, Wellesley
Sun. Feb. 4, 7:30 p.m. Sanders Theatre, Cambridge

Elliott Carter	Cello Sonata (1948)
Bartók	Contrasts for Clarinet, Violin and Piano
Mendelssohn	Piano Trio in D minor, Op. 49

Fri. Mar. 23, 7:30 p.m. NEC's Jordan Hall, Boston
Sat. Mar. 24, 7:30 p.m. Tabor Academy's Fireman Center, Marion
Sun. Mar. 25, 7:30 p.m. Sanders Theatre, Cambridge

Schumann	Piano Trio in G minor, Op. 110
Ned Rorem	Trio for Flute, Cello and Piano
Brahms	Clarinet Quintet in B minor, Op. 115

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BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

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BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

NEXT PROGRAM...

Friday, March 2, at 1:30
Saturday, March 3, at 8
Tuesday, March 6, at 8

Pre-Concert Talks by Helen Greenwald, New England Conservatory of Music

INGO METZMACHER conducting

BARTÓK — Violin Concerto No. 2

Allegro non troppo
Andante tranquillo
Allegro molto

LEONIDAS KAVAKOS, violin

INTERMISSION

BRUCKNER — Symphony No. 6 in A

Maestoso
Adagio: Sehr feierlich [Very solemn]
Scherzo: Nicht schnell [Not fast];
Trio: Langsam [Slow]
Finale: Bewegt, doch nicht zu schnell
[With movement, but not too fast]

German conductor Ingo Metzmacher, a frequent BSO guest conductor in recent years, is joined by the esteemed Greek violinist Leonidas Kavakos in his Boston Symphony Orchestra debut for Bartók's striking and impassioned Violin Concerto No. 2, composed 1937-38 and last heard here in 1999. Bruckner's Symphony No. 6, written between 1879 and 1881, is a rarely heard example of the Austrian composer's magisterial symphonic style, which has been described as cathedral-like. The Boston Symphony Orchestra played the Bruckner Sixth for the first time only in April 1969, with Erich Leinsdorf conducting. Until this season, the only other BSO performances were given in January 1970 under William Steinberg, who also recorded it with the orchestra.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to the Sunday-afternoon concert on March 25, and one hour before the start of each Open Rehearsal.

Friday 'B'—March 2, 1:30-3:25
Saturday 'B'—March 3, 8-9:55
Tuesday 'B'—March 6, 8-9:55

INGO METZMACHER conducting
LEONIDAS KAVAKOS, violin

BARTÓK	Violin Concerto No. 2
BRUCKNER	Symphony No. 6

Sunday, March 4, at 3 p.m.
Jordan Hall, New England Conservatory

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with DOMINIQUE LABELLE, soprano

LIEBERMANN	*Fantasy on a Fugue by J.S. Bach*
J.S. BACH	*Brandenburg* Concerto No. 6
COPLAND	Nonet for three violins, three violas, and three cellos
J.S. BACH	*Wedding Cantata* (Cantata No. 202)

Thursday 'D'—March 8, 8-10
Friday 'A'—March 9, 1:30-3:30
Saturday 'B'—March 10, 8-10
Tuesday 'C'—March 13, 8-10

CHARLES DUTOIT conducting
MARTHA ARGERICH, piano

RIMSKY-KORSAKOV	*Russian Easter* Overture
STRAVINSKY	Symphony in C
BEETHOVEN	Piano Concerto No. 1

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Thursday, March 15, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—March 15, 8-10:05
Friday 'B'—March 16, 1:30-3:35
Saturday 'A'—March 17, 8-10:05

JAMES LEVINE conducting
STEPHANIE BLYTHE, mezzo-soprano
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
AMERICAN BOYCHOIR, FERNANDO MALVAR-RUIZ, music director

MAHLER	Symphony No. 3

Friday Evening—March 23, 8-10:40
Sunday Afternoon—March 25, 3-5:40
(Pension Fund Concert)
Tuesday 'C'—March 27, 8-10:40

JAMES LEVINE conducting
KARITA MATTILA, soprano (Leonore)
LISA MILNE, soprano (Marzelline)
JOHAN BOTHA, tenor (Florestan)
MATTHEW POLENZANI, tenor (Jaquino)
ALBERT DOHMEN, bass-baritone (Don Pizarro)
JAMES MORRIS, bass-baritone (Don Fernando)
ROBERT LLOYD, bass (Rocco)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN	*Fidelio* (concert performance with supertitles)

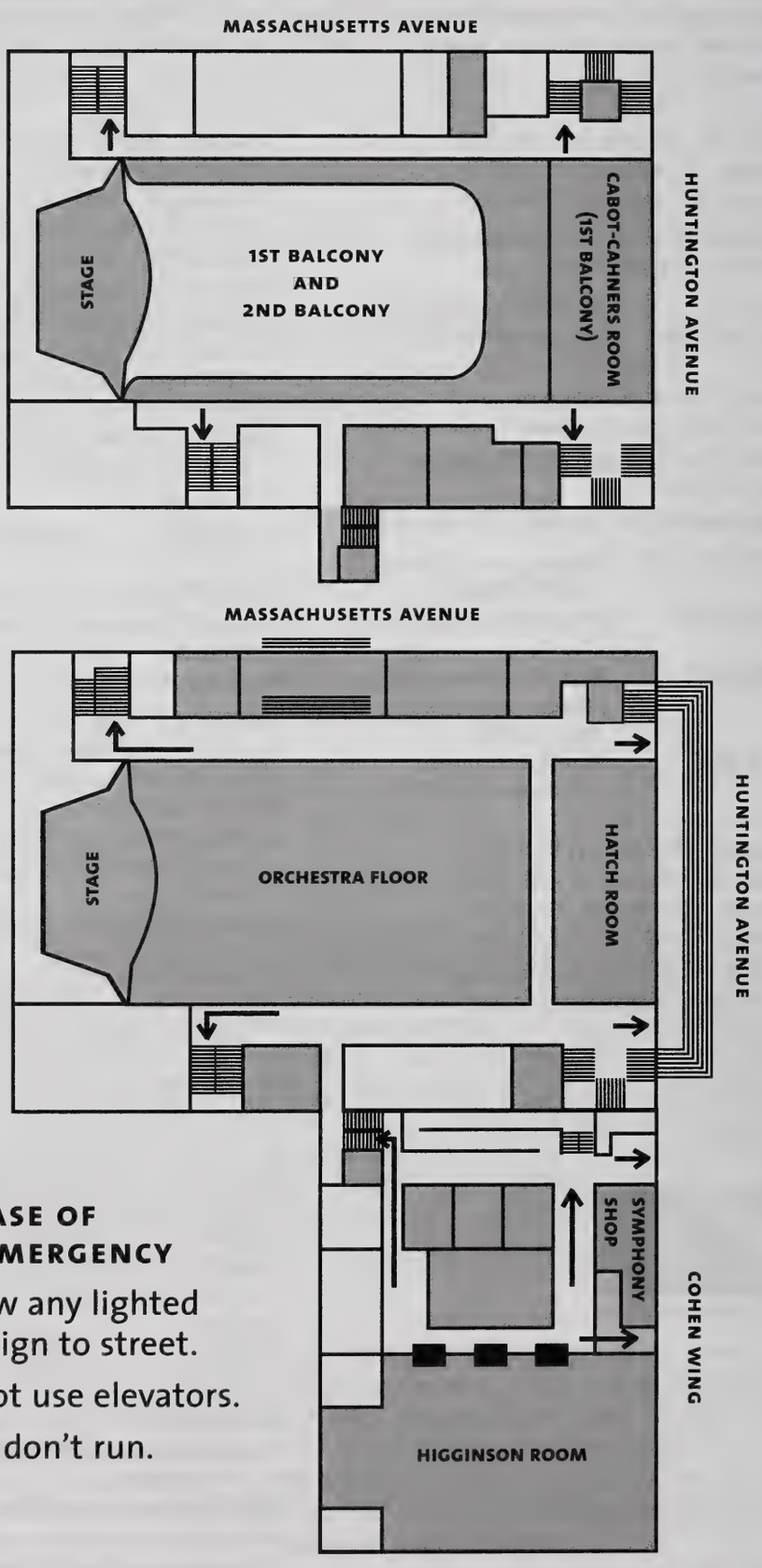
Thursday 'C'—March 29, 8-10:10
Friday Evening—March 30, 8-10:10
Saturday 'A'—March 31, 8-10:10

JAMES LEVINE conducting
ALFRED BRENDEL, piano

MOZART	Symphony No. 25
MOZART	Piano Concerto No. 17 in G, K.453
SCHULLER	New work (world premiere; BSO 125th Anniversary Commission)
RAVEL	*Daphnis et Chloé*, Suite No. 2

Programs and artists subject to change.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

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PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

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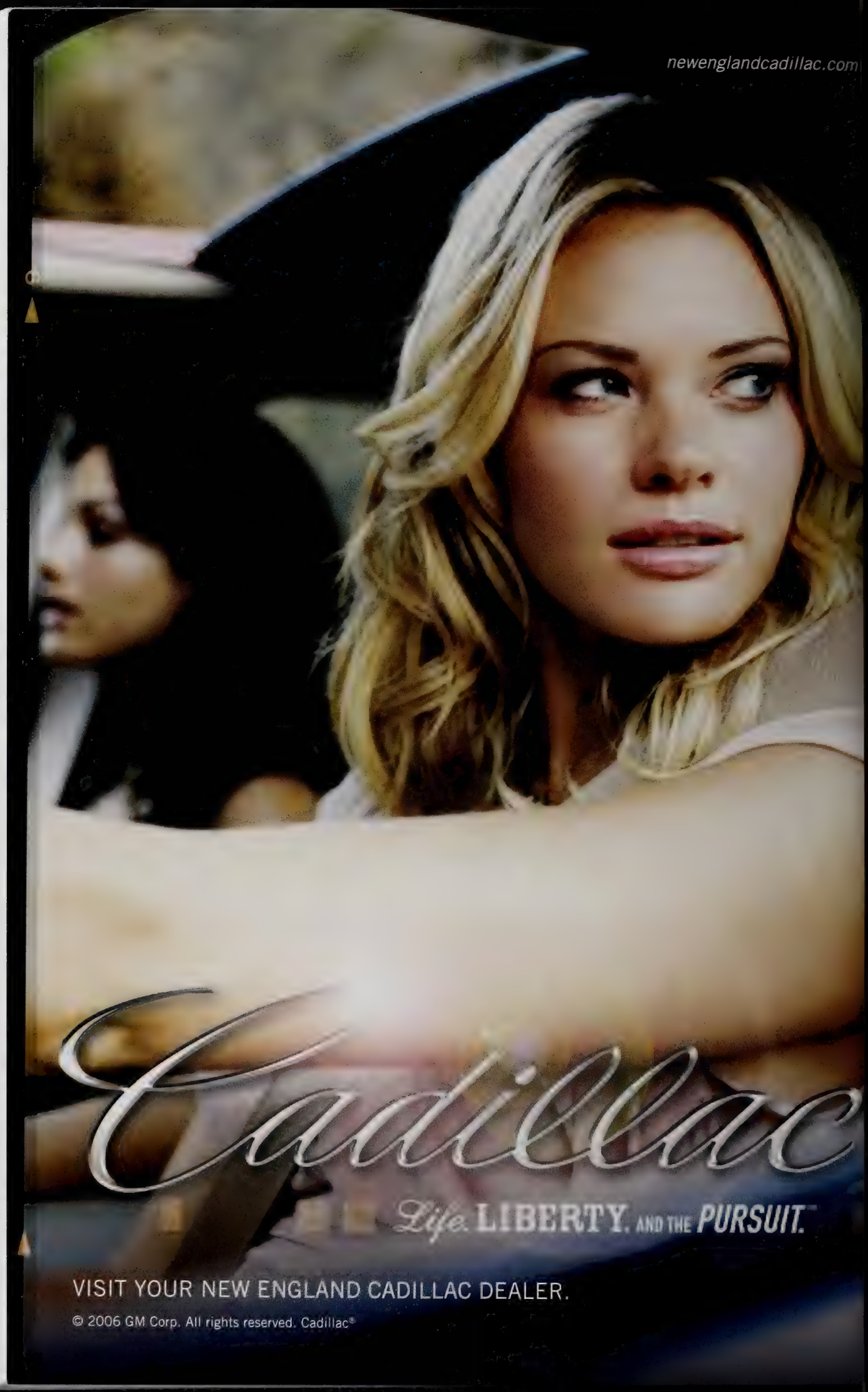
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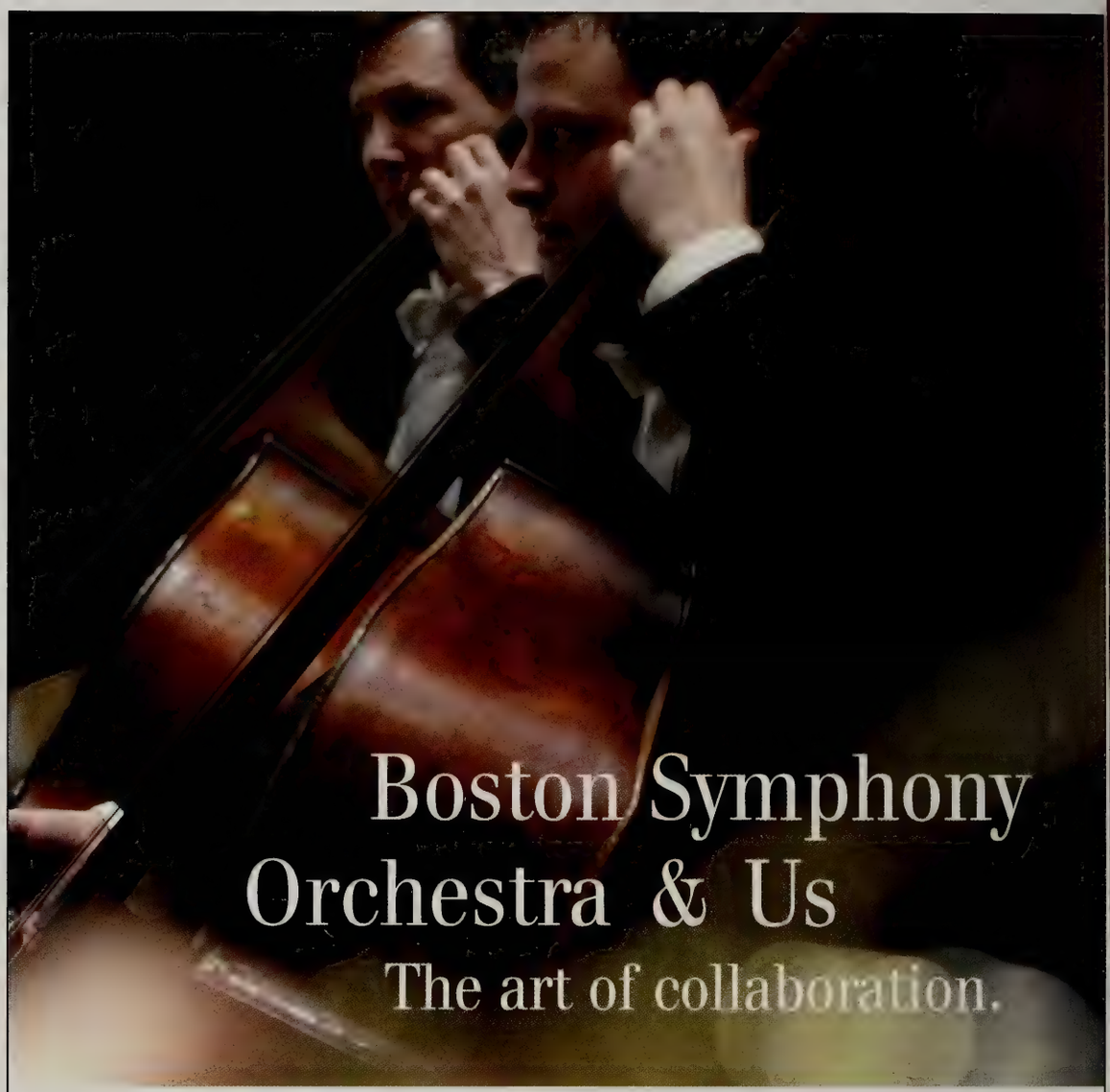


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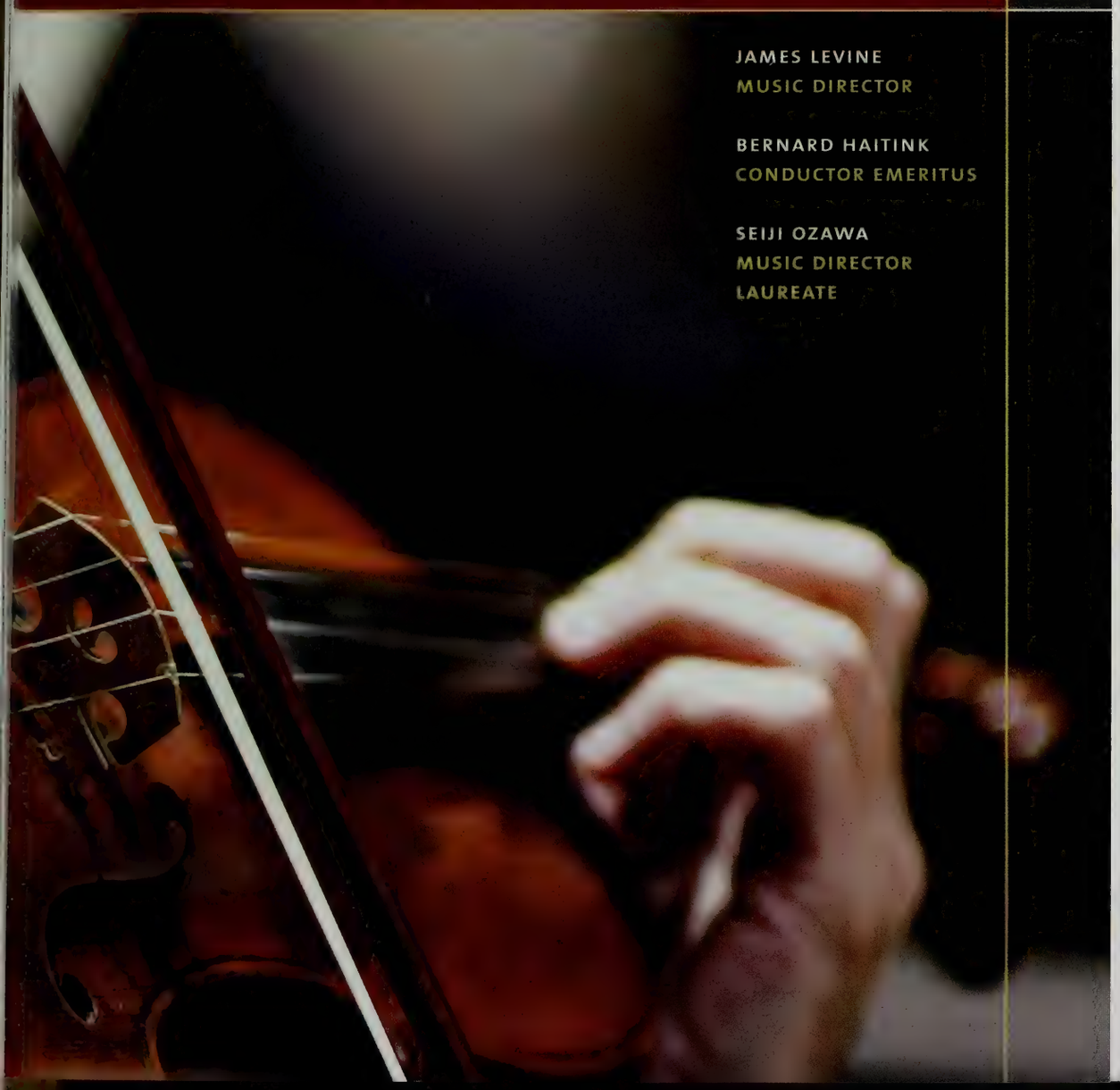
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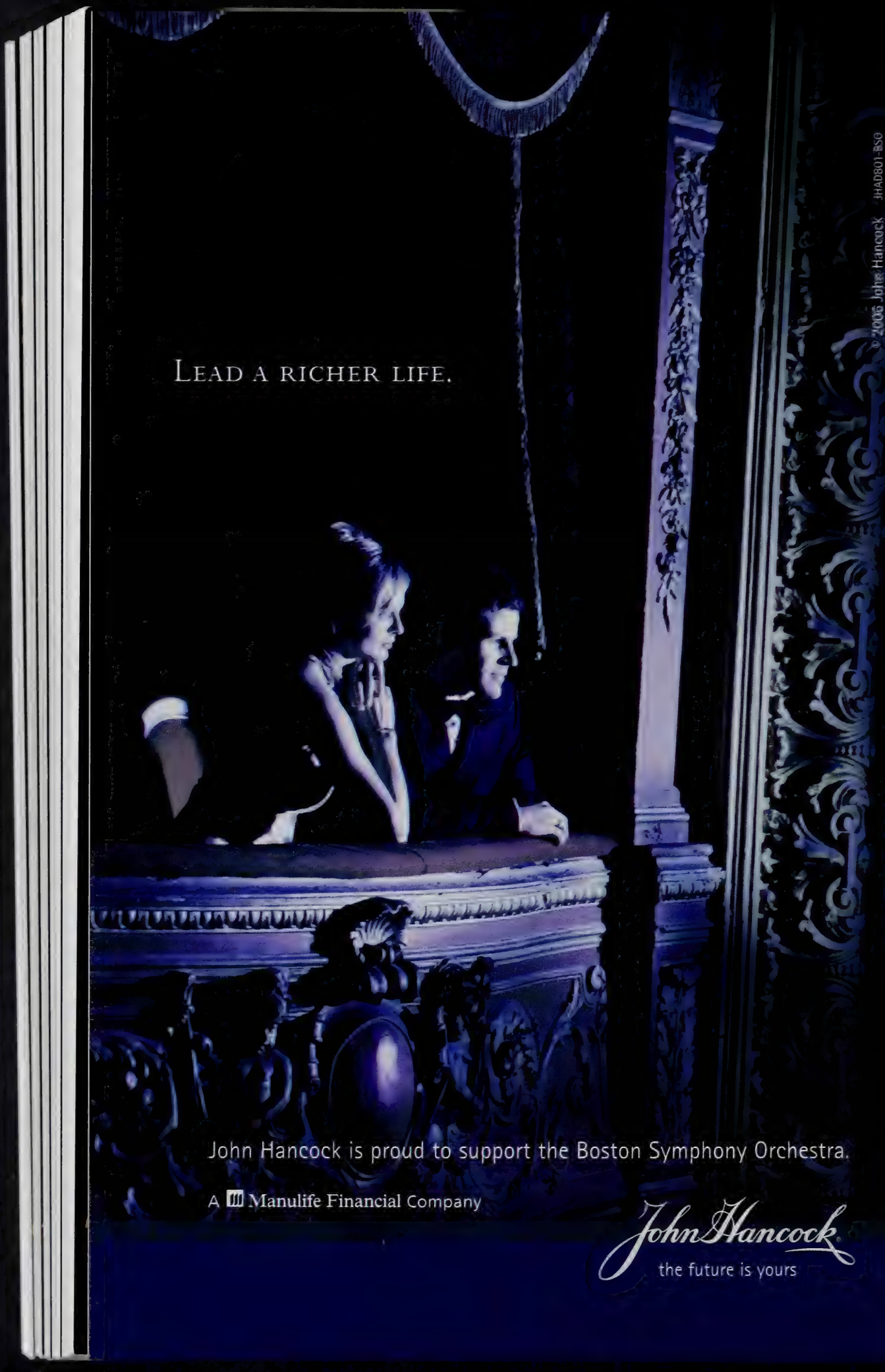
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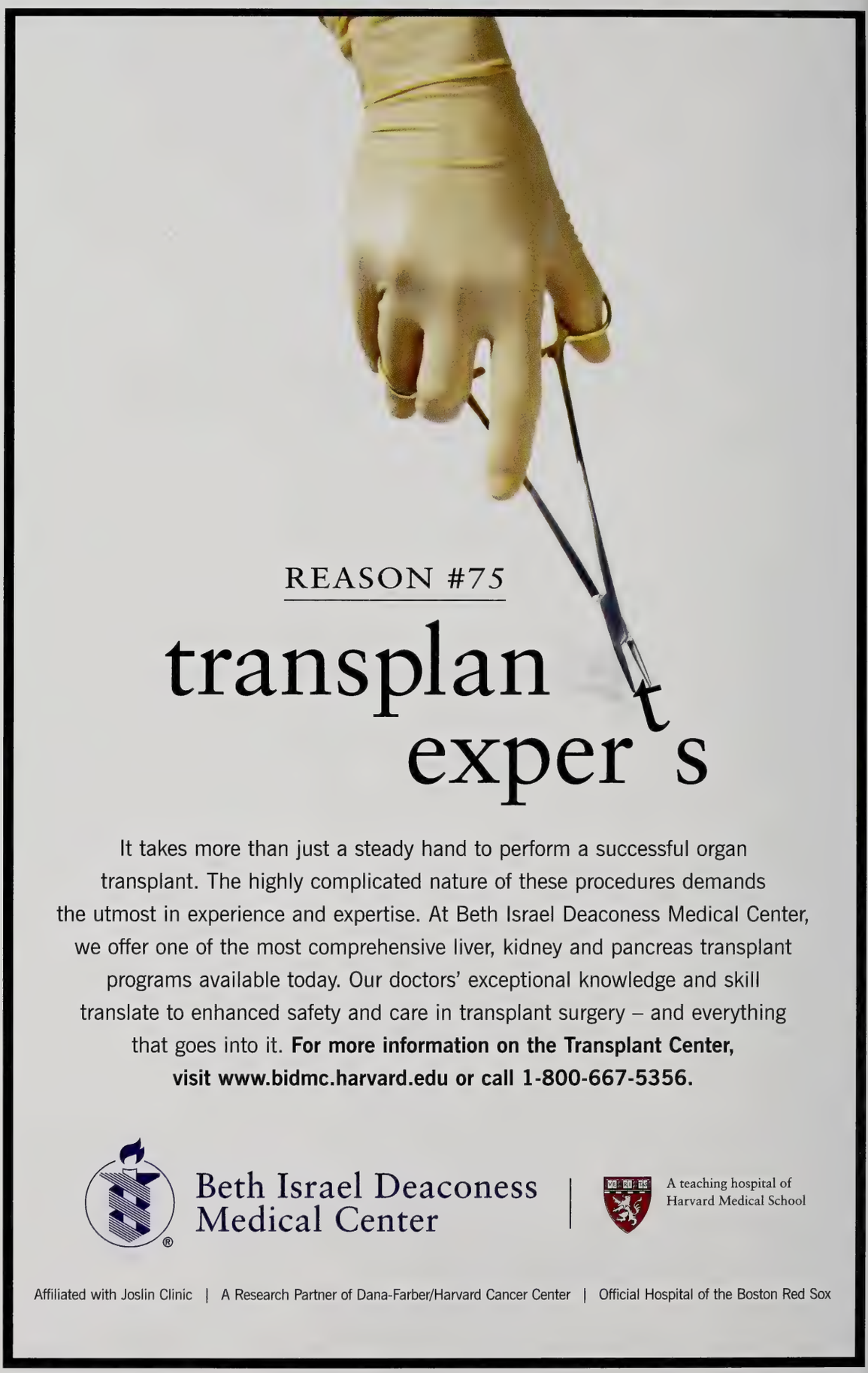
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This week's Pre-Concert Talks are given by Helen Greenwald, New England Conservatory of Music.

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New This Season: BSO Podcasts

You can now learn about BSO subscription programs via Concert Preview Podcasts, introduced this season on the Boston Symphony website, www.bso.org, and on iTunes. Typically ten to fifteen minutes in length, the podcasts include musical examples (often drawn from past BSO performances) from the works to be performed, and are prepared and presented by the BSO Publications Department—Director of Program Publications Marc Mandel, Publications Associate Robert Kirzinger, and Publications Coordinator Eleanor McGourty—in cooperation with the BSO's website managers. The podcast for each week can be accessed on the homepage, and on the schedule listings for each concert; they can be downloaded to most media players. Past podcasts also remain available, via the website schedule listings. You can also listen to previous podcasts, or subscribe to the entire series at no charge, at the iTunes store (a link for which also appears on the BSO homepage). BSO program notes are also included with a podcast subscription.

From the Library of James Levine

In conjunction with his programs here this season, materials from the personal library of BSO Music Director James Levine continue to be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the BSO Archives. The latest display includes, among other things, a first-edition score of Beethoven's Eighth Symphony; an early piano-vocal score of Berlioz's *Damnation of Faust*; facsimile editions of Mozart's own thematic catalogue of his works, and of the manuscript of Brahms's Symphony No. 4; the first published piano-vocal score of Beethoven's opera *Fidelio*; Maestro Levine's scores of works by Charles Wuorinen and Gunther Schuller that he has previously performed (new 125th Anniversary Commissions by these two composers are being premiered by James Levine with the BSO this season), and different printed editions, from Mr. Levine's library, of the score to Mahler's Symphony No. 3.

Boston Symphony Chamber Players
Sunday, March 4, at 3 p.m. at
Jordan Hall at the New England Conservatory

The Boston Symphony Chamber Players continue their 2006-07 series at Jordan Hall at the New England Conservatory of Music on Sunday afternoon, March 4, at 3 p.m. with a program including Lowell Liebermann's *Fantasy on a Fugue by J.S. Bach*, J.S. Bach's *Brandenburg* Concerto No. 6, Aaron Copland's Nonet for three violins, three violas, and three cellos, and Bach's *Wedding Cantata* (Cantata No. 102) with soprano Dominique Labelle as guest soloist. Tickets at $30, $22, and $17 may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, 1:45 p.m. prior to the Sunday-afternoon *Fidelio* performance on March 25, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks

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include recorded examples from the music being performed. This week, Helen Greenwald of the New England Conservatory discusses Bartók and Bruckner. In the weeks ahead, Harlow Robinson of Northeastern University discusses Rimsky-Korsakov, Stravinsky, and Beethoven (March 8-13), scholar/teacher Marilyn McCoy discusses Mahler's Symphony No. 3 (March 15-17), and BSO Director of Program Publications Marc Mandel discusses Beethoven's *Fidelio* (March 23-27).

BSO Members in Concert

Ronald Knudsen leads the New Philharmonia Orchestra in the second of its 2006-07 "Classics Concerts" on Saturday, March 10, at 8 p.m. at Babson College in Wellesley and on Sunday, March 11, at 3 p.m. at First Baptist Church in Newton. The program, entitled "Nordic Sketches," includes the suite from Grieg's *Peer Gynt* (with narrator Jay O'Callahan) and Sibelius's Violin Concerto with BSO violinist Haldan Martinson as soloist. Tickets are $25, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit www.newphil.org.

Founded by BSO violist Mark Ludwig, MusicWorks continues its 2006-07 season on Saturday, March 10, at 8 p.m. at Simon's Rock College, Great Barrington, preceded by a talk at 7 p.m. Entitled "Prague Spring: the Czech-U.S. Cultural Bridge," the program is a musical and visual celebration of Czech-American cultural ties and includes works by Dvořák, Burleigh, Jezek, Martinů, Husa, Micka, and Post. The performers include pianists Eric Entwistle and Vit Micka, baritone Aaron Engebreth, and the Hawthorne String Quartet, as well as artist Catherine Cabaniss, who has created a series of paintings inspired by David Post's Third String Quartet. Tickets are $30 at the door (discounted for seniors and free for

Individual tickets are on sale for all concerts in the BSO's 2006-2007 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 63 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.



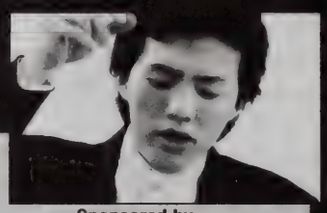
Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

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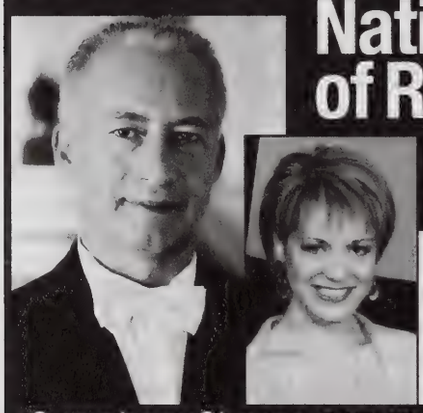




R. Strauss	Don Juan
Liszt	Piano Concerto No. 2
R. Strauss	Ein Heldenleben

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Shostakovich	Festival Overture
Rachmaninoff	Piano Concerto No. 2
Tchaikovsky	Symphony No. 6, "Pathétique"

Fri. | Mar. 16 | 8pm | Symphony Hall

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those eighteen and under). For more information, visit www.musicworksberkshires.org or call (413) 698-2002.

BSO principal tuba Mike Roylance and pediatrician/jazz musician Eli Newberger are the soloists in the world premiere of Howard Frazin's Theme and Reverberations for Two Tubas and Orchestra with the Boston Classical Orchestra led by Steven Lipsitt on Friday, March 16, at 8 p.m. and Sunday, March 18, at 3 p.m. at Faneuil Hall, with a pre-concert talk one hour before each concert. Entitled "Childhood and Music," the program also includes Mozart's *Eine kleine Nachtmusik*, Leopold Mozart's *Toy Symphony*, Debussy's *Children's Corner*, and Britten's *Simple Symphony*. Tickets at $32-57 (discounted for students, seniors, and members of the Massachusetts Teachers Association) are available online at www.bostonclassicalorchestra.org or by calling (617) 423-3883.

Attention, BSO Radio Listeners: WCRB Now at 99.5 FM

A reminder: Please note that Boston's classical radio station WCRB 102.5 FM moved in December to 99.5 FM on the radio dial. Live broadcasts by WCRB of the Boston Symphony Orchestra's Saturday-evening performances continue from this new location.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 or TDD/TTY (617) 638-9289. Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any inquiries left at other times.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

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Casts of Character: The Symphony Statues

by Caroline Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the more than hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.



Apollo Belvedere (Rome)

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, although semi-retired, is a member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides. Mrs. Wolsky has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.



Ronald Thomas, Artistic Director Alan Mann, Executive Director

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Fri. Feb. 2, 7:30 p.m. NEC's Jordan Hall, Boston
Sat. Feb. 3, 7:30 p.m. Babson College's Sorenson Center, Wellesley
Sun. Feb. 4, 7:30 p.m. Sanders Theatre, Cambridge

Elliott Carter	Cello Sonata (1948)
Bartók	Contrasts for Clarinet, Violin and Piano
Mendelssohn	Piano Trio in D minor, Op. 49

Fri. Mar. 23, 7:30 p.m. NEC's Jordan Hall, Boston
Sat. Mar. 24, 7:30 p.m. Tabor Academy's Fireman Center, Marion
Sun. Mar. 25, 7:30 p.m. Sanders Theatre, Cambridge

Schumann	Piano Trio in G minor, Op. 110
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According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.



Apollo Citharoedus (Rome)

These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured at right). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 11), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a fourth-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.



Diana of Versailles (Paris)

To the left of this statue stands Diana of Versailles (pictured left), currently in the Louvre and also a copy of a fourth-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The

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satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.



Seated Anacreon (Copenhagen)

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown here); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as

List of Casts in Symphony Hall

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

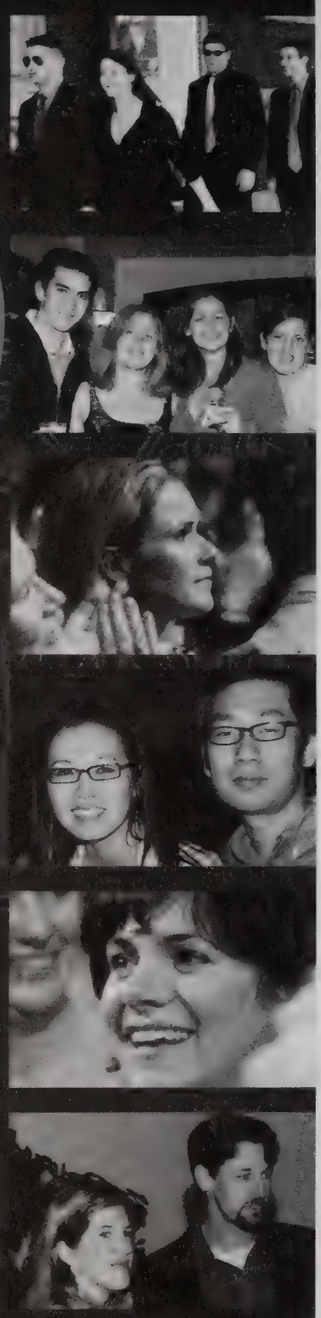
The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden; head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)

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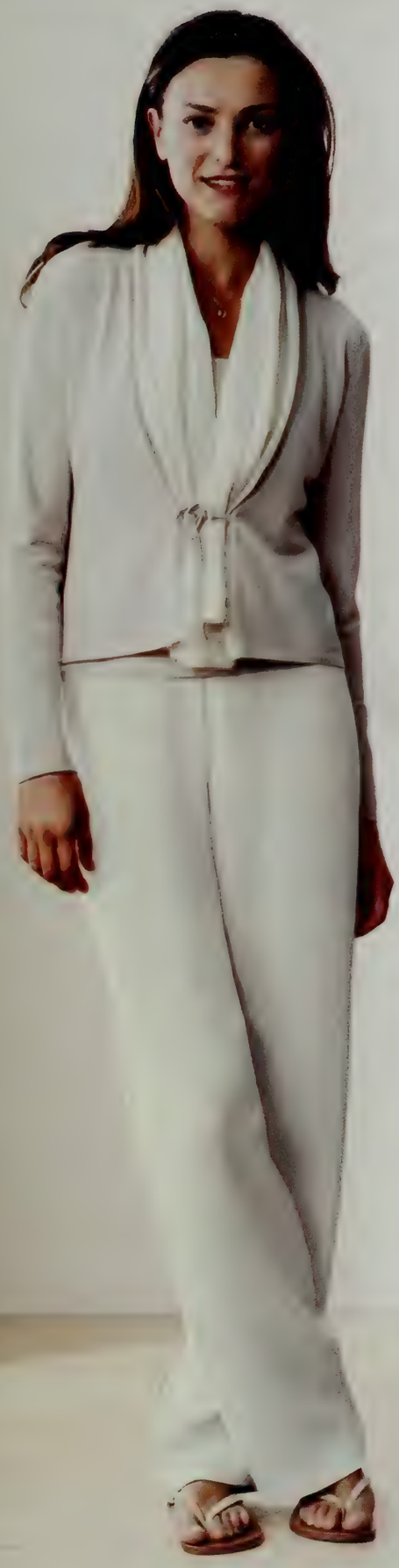
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noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As recently as 1947, one gentleman wrote to the former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

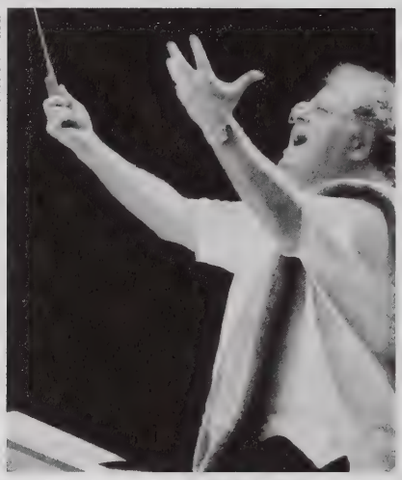
Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> So keep your temper, Anthony.
> Don't mind the people's roars.
> We'll drape the tables' dainty legs
> In cotton flannel drawers.
> We'll cover all those nudities
> That your pure nature fret,
> And put a bustle on the nag
> To hide her red rosette.

Caroline Taylor has been on the staff of the Boston Symphony Orchestra for more than twenty-five years.



JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915*, Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra, and Dvořák's *New World* Symphony; the conclusion of the two-season Beethoven/Schoenberg project (this year including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*); Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Brahms, Harbison, Haydn, Mozart, Ravel, and Schumann. Highlights of Maestro Levine's 2006 Tanglewood season included Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Also at Tanglewood he continued his work with the TMC's Conducting and Vocal Fellows, in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine leads new Met productions of Puccini's *Madama Butterfly* (including a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*, and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cin-

cinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, and a 2006 *Opera News* Award.



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BARTÓK — Violin Concerto No. 2

Allegro non troppo
Andante tranquillo
Allegro molto

LEONIDAS KAVAKOS, violin

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BRUCKNER — Symphony No. 6 in A

Maestoso
Adagio: Sehr feierlich [Very solemn]
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Trio: Langsam [Slow]
Finale: Bewegt, doch nicht zu schnell
[With movement, but not too fast]

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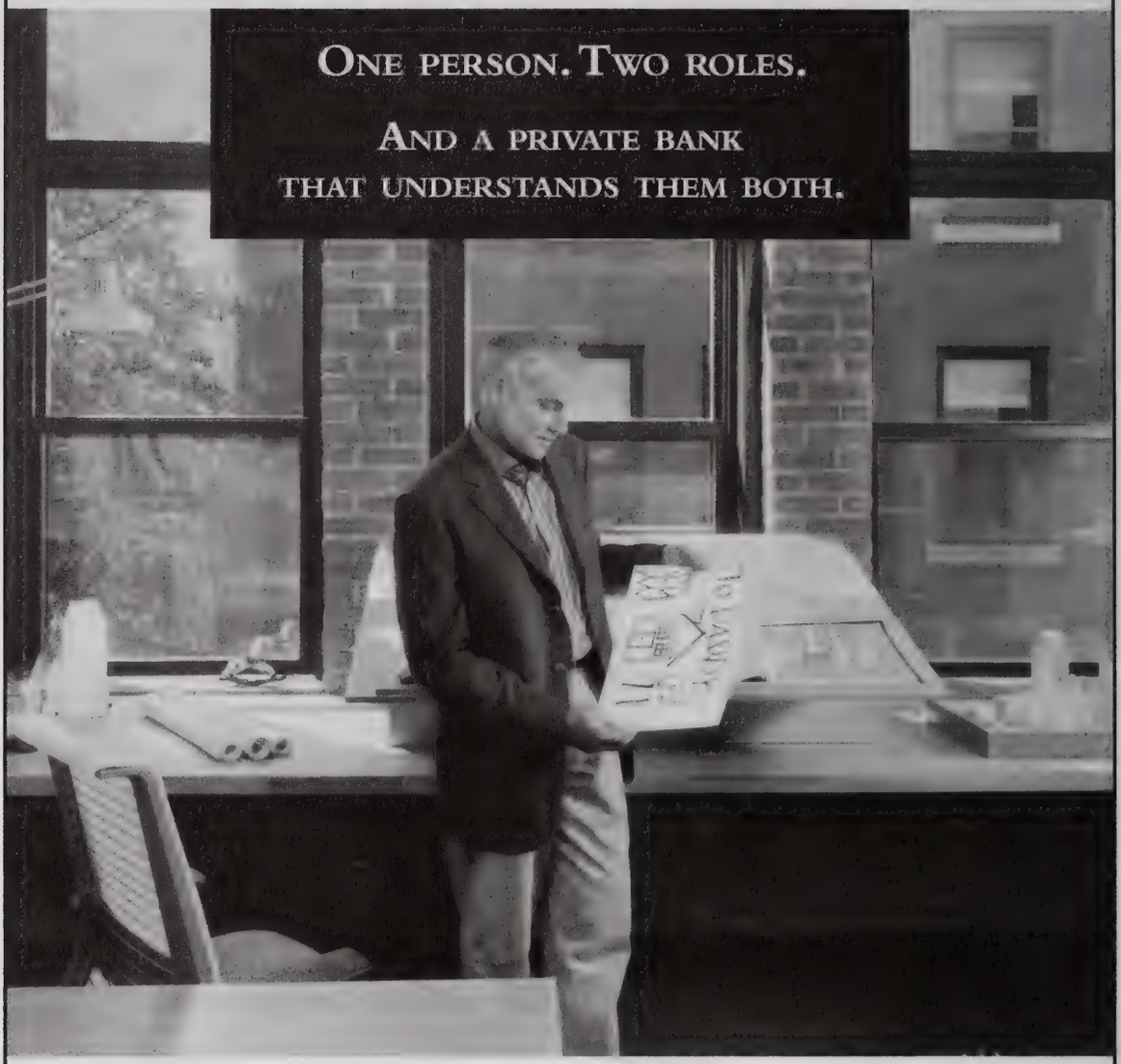
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Béla Bartók
Violin Concerto No. 2



Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary, but now absorbed into Rumania), on March 25, 1881, and died in New York on September 26, 1945. He composed his Violin Concerto No. 2 between August 1937 and December 31, 1938, dedicating the score to Zoltán Székely, who was soloist in the first performance on March 23, 1939, in Amsterdam, with Willem Mengelburg conducting the Concertgebouw Orchestra. Tossy Spivakovsky gave the American premiere with the Cleveland Orchestra, of which he was then concertmaster, on January 21, 1943, under the direction of Artur Rodzinski. Yehudi Menuhin was soloist in the first Boston Symphony performances in December 1945, with Richard Burgin conducting. Later BSO performances were given by Spivakovsky (with Pierre Monteux), Joseph Silverstein (Erich Leinsdorf), Ruggiero Ricci (William Steinberg and Silverstein), Kyung-Wha Chung (Seiji Ozawa), Pinchas Zukerman (the most recent Tanglewood performance, on July 13, 1979, with Gennady Rozhdestvensky), Anne-Sophie Mutter (with Seiji Ozawa in February 1991, at which time the concerto was also recorded by the orchestra), and Midori (the most recent subscription performances, in April 1999, with Christoph Eschenbach). In addition to the solo violin, the score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, side drum, bass drum, cymbals, triangle, harp, celesta, and strings.

When this work was premiered in 1939, and for nearly twenty years after that, it was always billed as *the* Bartók Violin Concerto. Now, however, it must be regarded as the Second Violin Concerto, owing to the posthumous revival of a work that Bartók had written in 1907-08 for violinist Stefi Geyer, with whom he was particularly close in those years. Later they became estranged, and she never played the work, though she lived until 1956. Only after her death was it premiered—in Basel in 1958—since which time we must speak of two Bartók violin concertos.

On September 1, 1936, Bartók mentioned to his publishers, Universal Edition, that he had some sketches for a new, unspecified work. A few days later, after finishing the *Music for Strings, Percussion, and Celesta*, he wrote asking Universal to send some scores of violin concertos, which suggests that he was studying the various technical problems of the genre (particularly, one assumes, the treatment of the orchestra versus the soloist). Universal sent him works by Kurt Weill, Karol Szymanowski, and Alban Berg.

About the same time, Bartók's friend Zoltán Székely asked if he would write a violin concerto for him. The composer had probably developed his ideas rather far already, since he tended to work out his compositions quite extensively in his head before setting pen to paper. Bartók proposed writing a set of variations for violin and orchestra. Székely held out for a full concerto. In the end, both men were happy. The concerto that Székely premiered contained the normal three movements, while Bartók cleverly got his way, too, by making the middle movement a formal set of variations, while the last movement is, in essence, a variation of the first. Even the restatements within the sonata-form structure of the first and last movements are essentially new variations. But all of this is only another example of what Bartók himself called "my natural tendency to vary and transform."

Bartók may have gotten the idea for this kind of treatment from the *Faust Symphony*

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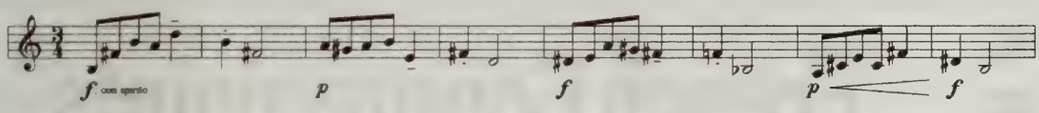


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of Liszt, a work he admired enormously. In that remarkable composition, the first movement depicted Faust himself, while the last movement—treating Mephistopheles as "the spirit of negation"—is an ironic variation with every thematic idea twisted into a sardonic nose-thumbing version of itself. Bartók's finale does not have the cynical quality of Liszt's, but it transforms the noble *cantabile* themes of the first movement into the energetic folk dances of the finale.

First movement:



Last movement:



Bartók was normally a fast worker, but the concerto took a long time to finish, and this fact depressed him somewhat. More depressing was the growing threat of Germany. At the time Bartók began the piece, he had not yet thought of leaving his native Hungary; by the time the work was finished, it was becoming increasingly clear that his emigration would be only a matter of time.

Zoltán Székely, for whom Bartók wrote the work, had studied the violin with Hubay and composition with Kodály. He was the first violinist of the Hungarian String Quartet

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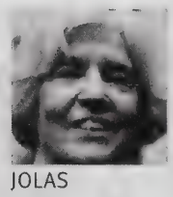
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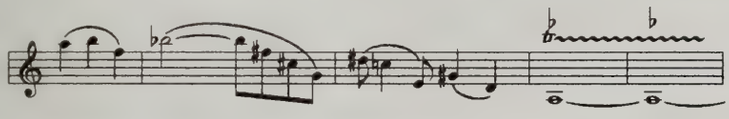
from shortly after its founding until it was disbanded in 1970 (by which time the ensemble had been in the United States for some twenty years). Moreover Székely had been Bartók's frequent partner in duet recitals, clearly motivating the concerto's dedication "To my dear friend Zoltán Székely."

Following its 1939 premiere in Amsterdam, the concerto quickly traveled abroad and was taken up by several violinists in the United States. Once Bartók settled here, they were further encouraged not only by the composer's presence but by the reaction of conductors. Early in 1944 Bartók wrote to his old friend Joseph Szigeti, who had not yet performed the work, though Bartók strongly hoped to hear him in it.

> My dear Joe,
> ...There might still be a possibility with Ormandy. He wrote to me about another matter and mentioned... how he would like to play it with you in Phil., because he had heard it on the radio and thinks that such a viol. concerto had not been written since Beeth., Mendels. and Brahms. Sic Ormandy!

It has often been noted how Bartók's late music found ways of reconciling his advanced sense of form and harmonic structure with a new directness of melodic invention, largely derived from Hungarian folk music, that made these late works far more accessible to audiences than many of the brilliant but knotty compositions of his youth. The Violin Concerto No. 2 certainly demonstrates the immediacy of his late style. It would not be too much to say that the work is in B major (with many shadings of the minor), though a typically Bartókian B major, with its tonal pole not at F-sharp, as traditional harmony would dictate, but at F, a tritone away from the home key, its diametrical opposite in the tonal harmonic system.

The opening violin theme, quoted above—is a broad, noble melody in a *verbunkos* march rhythm that asserts the key of B while simultaneously beginning to undermine it with the instability of a generally chromatic language. The chromaticism eventually takes over in the striking form of a new lyrical melody in the violin that is completely chromatic, containing all twelve notes of the scale, yet of a singing character throughout.



The movement is cast as a full-scale sonata form, with an elaborate and difficult cadenza shortly before the end. This is introduced by Bartók's first use of quarter-tones in this piece, shading the pitches just above and below a unison D, which at least one critic considers to be possibly an ironic reference to the great violin concertos of Beethoven, Brahms, and Tchaikovsky.

For all his interest in varying his musical ideas with every restatement, the slow movement of this concerto is Bartók's only complete traditional variation set, with six variations following the statement of the theme, Andante tranquillo. The orchestral coloration offers a wonderful contrast to the vigorous and assertive sound of the outer movements. The instrumentation is exquisitely delicate, with only one brass instrument and wonderful imagination in the percussion writing. The last movement recasts the first, structurally and thematically, as a gigantic variation, filled with tremendous energy and brio to the very end.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.



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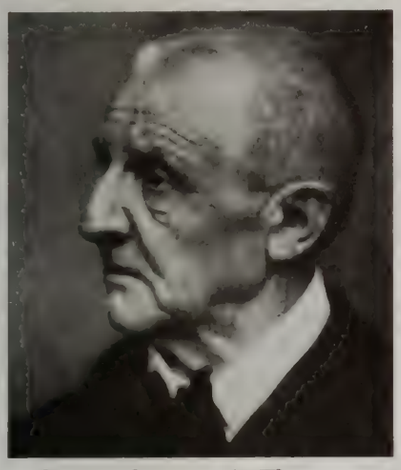
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Anton Bruckner
Symphony No. 6 in A



Joseph Anton Bruckner was born on September 4, 1824, in Ansfelden, Upper Austria, and died in Vienna on October 11, 1896. He began his Sixth Symphony in the fall of 1879, completing the score two years later. The second and third movements were first performed by the Vienna Philharmonic conducted by Wilhelm Jahn on February 11, 1883. Heavily cut, the "complete" symphony had its premiere only after Bruckner's death, on February 26, 1899, with Gustav Mahler conducting the Vienna Philharmonic. The first complete performance took place in Stuttgart, on March 14, 1901. The only previous Boston Symphony performances were given by Erich Leinsdorf in April 1969 and by William Steinberg in January 1970 (Steinberg also recording it with the orchestra that year). The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, timpani, and strings.

The story of the unblemished young innocent who ventures forth into the world and must learn to cope with its wicked ways is a familiar archetype. From *Candide* to *The Devil Wears Prada*, it's a theme whose variations are infinite. What makes this archetype so perennially appealing? Perhaps one reason is that it allows us simultaneously to empathize (recalling episodes of our own past naiveté) and to mock with knowing superiority.

On the surface, the basic outline of Anton Bruckner's life story seems to play out yet another variation: namely, unjaded country boy finds himself out of place in the rat race of the big city—the city being Vienna, already hurtling into the twilight decades of the Habsburg Empire. Into this milieu Bruckner arrived—already a man in his forties—cast by his peers as a holy fool of music, oblivious to everything but his art. The picture of this rustically outfitted, socially blundering creature eager to be appreciated by Vienna's urbane sophisticates quickly became a caricature in his own lifetime. But it continues to exert its fascination. Bruckner supplies great copy for introductions to classical music that feature breezy anecdotes and curious factoids about its personalities.

Typically, he figures as a self-effacing, deeply pious eccentric. This is the Bruckner obsessed with numerology, who (for example) kept meticulous records of how many times he recited certain prayers. We also learn that even in his sixties, the celibate composer was actually capable of being surprised when teenage girls with whom he corresponded rebuffed his marriage proposals. A strangely poignant episode—around the time he was composing his Sixth Symphony—involves the famous conductor Hans Richter after a rehearsal for the premiere of the Fourth: Bruckner was said to have expressed his gratitude by pressing a coin into Richter's palm as a tip.

These oft-retailed images have an insidious way of domesticating Bruckner as a sort of idiot savant composer—not unlike a certain strain of thinking that has long plagued approaches to his compatriot Mozart. In this view, Bruckner is perceived as a seraphic conduit of sonic grandeur, another Romantic prophet unheeded by his contemporaries.

Yet according to commentator Robert Simpson (author of the insightful overview of the composer, *The Essence of Bruckner*), a key to understanding Bruckner is to realize how profoundly anti-Romantic his music actually is. Romantic dramaturgy replays a pattern of expectation or longing for fulfillment. Its characteristic manner is one of nervous excitation that leads, as Simpson puts it, to "some all-embracing emotional climax." The essence of Bruckner's music, by contrast, with its "calm fire," is "a search

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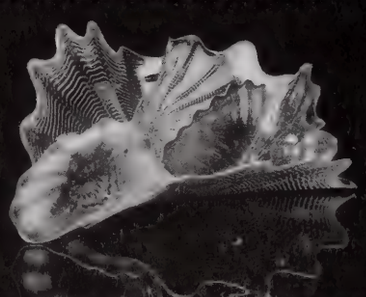
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for pacification": it has a "tendency to remove, one by one, disrupting or distracting elements," so that what is eventually revealed is—here Simpson's phrase is particularly evocative—"a last stratum of calm contemplative thought."

Like Olivier Messiaen a century after him, Bruckner's devout Catholic faith informs his music intimately. Indeed, his first great works (when he began composing at a relatively late age) were a continuation of the symphonic setting of the Mass, which had reached a pinnacle with the Viennese classicists. And in his symphonies, Bruckner transforms the secular language of the concert hall into a discourse that probes a wholly unsecular, unconventional sense of time, giving us the impression of vast inner landscapes. "At his greatest," Simpson notes, "Bruckner is able to achieve a deep composure, which he can transfer to a receptive listener. The search for this composure is his life's work."



Caricature by Grandi of Bruckner on a journey in 1885

This inner composure is what must have enabled Bruckner to sustain his concentration—especially during the difficult years of the 1870s, when he was consolidating his mastery as a symphonist while being repeatedly rejected by both critics and public. The Fifth and Six symphonies were only premiered posthumously (although he did hear the slow movement and scherzo of the Sixth as part of a concert program). Yet somehow Bruckner found the confidence to proceed from the monumental sonorities of the Fifth to the utterly distinctive sound world that is the Sixth. Then, in 1881, within mere weeks of completing the Sixth, he had the wherewithal to embark on the Seventh, whose stirring beauty at last brought the composer belated acclaim when it was introduced.

Bruckner considered the Sixth Symphony his "cheekiest," and, in contrast to his uncertainty with several other works, he never felt the need to revise it. The Sixth has remained one of the least performed of the Bruckner canon. Why this should be so is puzzling. Often the matter of its rhythmic complexity is adduced (hardly a satisfying explanation, given the technical prowess of contemporary orchestras). While the subtle handling of tonality in the Sixth might suggest a connoisseur's Bruckner, this is a work resplendent in melody and richly characterful, and one that makes a powerful first impression.

Rhythm plays a crucial role in the identity of this music, particularly in the first movements. It begins with a pulsing on a C-sharp in the violins that alternates between counts of two and three (in the form of triplets). Down below we hear the main theme state a slower version of this so-called "Bruckner rhythm" (a kind of signature of the composer)—a pattern of 2 + 3, which recurs tenaciously, in many variants, throughout the movement. One thing we also notice in these opening measures is an absence: a remarkable gulf between the ostinato on high and the depths of cellos and basses as they intone the main theme, to which the solo horn draws attention by at last beginning to fill in that middle range. Registration of high against low is just one method Bruckner uses to create an enormous sense of space; note, too, how, as the theme continues



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(adding on an important element of dotted rhythm), it spans widely, drawing on distant harmonic colors.

Although the overall proportions of the Sixth are shorter than in most of his other symphonies, Bruckner thereby sets in motion a process of exploration that overwhelms our mundane sense of time with its own heavenly lengths. Indeed there is a Schubertian generosity of invention as more thematic groups unfold—a scalar melody, a chorale-like oasis of calm, and a fanfare variant on the opening pulse. The triplet part of the Bruckner rhythm acquires particular prominence as a tissue connecting different regions of the musical thought, such as the flute leading the way into the development. Here an upside-down version of the main theme sings out in the strings.

The recapitulation conveys that wonderful sense of culmination—of a return that exists on a higher level of awareness—that is so characteristic of the composer. But he has been holding in reserve the true sublimities this material contains within. These at last are revealed in the serene coda, as horns and trumpets antiphonally expand the horizon, arguably one of the most beautiful passages in all of Bruckner.

With the Adagio Bruckner also presents a music of deep composure. At the same time, it is marked by the rich variety and striking contrasts that are uniquely inherent to the Sixth Symphony. Both variety and contrast are immediately apparent in the three thematic groups of which the movement (in sonata form) is woven. In the first, the strings harmonize with elegiac pathos, over which the oboe grafts its own lament, with a dotted rhythm that looks back to the first movement and will prove integral to the finale.

This contrast is like a microcosm of the larger-scale juxtapositions of the Sixth, which fuses an overall unity from so many elements. The second group is a melodic flowering whose soaring, radiant warmth makes the shadows introduced by the third theme, a funereal tread, all the more startling. Yet Bruckner holds all these elements in a haunting balance, so that the Adagio's final minutes of repose achieve a luminosity we tend to think is available only from late Beethoven or the most profound passages in Bach.

The scherzo (marked "not fast") flies in the face of anyone who thinks there is a generic "Bruckner scherzo." In the main section, shadowy, elfin touches in the winds touch off sparks when these collide against the juggernaut of the full orchestral tutti. The blazing A major conclusion is not so much triumph as a stranglehold forcing a bright tonality from the A minor of the opening. The Trio is an utter delight of concentrated contrasts—pizzicato dotted rhythms, a trio of horns that evokes the parallel section of the *Eroica*, and a bright theme in the winds (in fact a quote from Bruckner's own work, his Fifth Symphony).

The finale is perhaps the most puzzling movement of the Sixth. Beginning with a melancholy A minor theme, it also jumps precipitously into a blaring fanfare of A major with just a few leaps; yet the battle has only been joined. The rest of the movement (Bruckner's unique manipulation of sonata form underlies its structure) is next to impossible even to paraphrase. It involves a series of counterarguments over competing visions of what has been experienced so far in the symphony and where it should be leading. For example, the plaintive oboe lament from the Adagio now returns in a cheery version for oboe and clarinet. In Simpson's persuasive view, Bruckner is at his most original in his mature finales. He aims beyond the rhetoric of the classical finale (which is a "resultant force" of what has preceded) and the romantic finale (tending toward an "emotional reaction"). Instead, Bruckner seeks to uncover the "bedrock" of his symphony in the finale, "its essence crystallized." Thus the return of the opening theme of the Sixth at its joyous end is no simple "summing up."

—Thomas May

Thomas May writes frequently about music and theater. He has published two books—*Decoding Wagner* and *The John Adams Reader* (both Amadeus Press).

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More . . .

Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The new article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful, copiously illustrated series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides, though it does not include the solo concertos (University of Washington paperback). Two relatively recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino). Michael Steinberg's program note on the Violin

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Concerto No. 2 is included in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback).

The Boston Symphony Orchestra recorded Bartók's Violin Concerto No. 2 with soloist Anne-Sophie Mutter and Seiji Ozawa conducting in 1991 (Deutsche Grammophon). Pinchas Zukerman's recording with the Saint Louis Symphony under Leonard Slatkin is of interest because it includes two versions of the finale: the standard published version, and the original version with a coda that does not include the soloist, written prior to the first performance at the request of Zoltán Székely, who premiered the piece (RCA; not currently listed). The world premiere performance, featuring Székely with Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam, is available—in poor sound—on a Hungaroton CD. Violinist Christian Tetzlaff's recording with Michael Gielen and the London Philharmonic also uses the original ending (Virgin Classics). Other recordings include Midori's with Zubin Mehta and the Berlin Philharmonic (Sony Classical), Gil Shaham's with Pierre Boulez and the Chicago Symphony Orchestra (Deutsche Grammophon), Isaac Stern's with Leonard Bernstein and the New York Philharmonic (Sony Classical), Henryk Szeryng's with Bernard Haitink and the Concertgebouw Orchestra (Philips), and Thomas Zehetmair's with Iván Fischer and the Budapest Festival Orchestra (Berlin Classics).

There are two good basic biographies of Bruckner—the one by Derek Watson in the Master Musicians series (Schirmer), and Hans-Hubert Schönzeler's copiously illustrated *Bruckner* in the Library of Composers series (Calder, also Grossman paperback)—but neither seems to be currently in print. Philip Barford's *Bruckner Symphonies* in the series of BBC Music Guides provides a useful brief introduction to the composer's symphonic output, including consideration of the authenticity questions surrounding certain scores (University of Washington paperback). Robert Simpson's *The Essence of Bruckner* subjects the symphonies to very close critical and musical analysis (Gollancz



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paperback). Deryck Cooke's chapter on Bruckner in *The Symphony*, edited by Robert Simpson, is excellent; this provides analyses of the first and final movements of the Third Symphony, the slow movement of the Seventh, and the scherzo of the Eighth as examples of Bruckner's symphonic procedure (Pelican paperback). Michael Steinberg's program notes on Bruckner's Fourth through Ninth symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). A program note on the Bruckner Sixth is also included among Donald Francis Tovey's *Essays in Musical Analysis* (Oxford). Crucial to sorting out the different versions of Bruckner symphonies is Deryck Cooke's "The Bruckner Problem Simplified," a monograph based on a series of articles originally published in *The Musical Newsletter* and later restored to print in *Vindications*, a posthumous collection of Cooke's essays (Cambridge University Press). Cooke also wrote the article on Bruckner for The New Grove Dictionary of Music and Musicians (1980); this was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, and Wolf* (Norton paperback). The article in the revised Grove (2001) is by Paul Hawkshaw and Timothy L. Jackson. Of interest, too, is Dika Newlin's *Bruckner, Mahler, Schoenberg*, which links the three composers with regard to the Viennese musical tradition (Norton).

The Boston Symphony Orchestra recorded Bruckner's Sixth Symphony under William Steinberg in 1970 (RCA, seemingly never reissued on CD). Other, available recordings of the Symphony No. 6 include (listed alphabetically by conductor) Daniel Barenboim's with the Berlin Philharmonic (Warner Classics), Bernard Haitink's with the Concertgebouw Orchestra of Amsterdam (Philips), Eugen Jochum's with the Bavarian Radio Symphony Orchestra (Deutsche Grammophon), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Otto Klemperer's with the New Philharmonia Orchestra (EMI "Great Recordings of the Century"), Kurt Masur's with the Gewandhaus Orchestra of Leipzig (RCA), and Georg Tintner's with the New Zealand Symphony Orchestra (budget-priced Naxos). For collectors: a recording exists of just the second, third, and fourth movements from a 1943 concert performance with Wilhelm Furtwängler conducting the Berlin Philharmonic (Archipel).

—Marc Mandel



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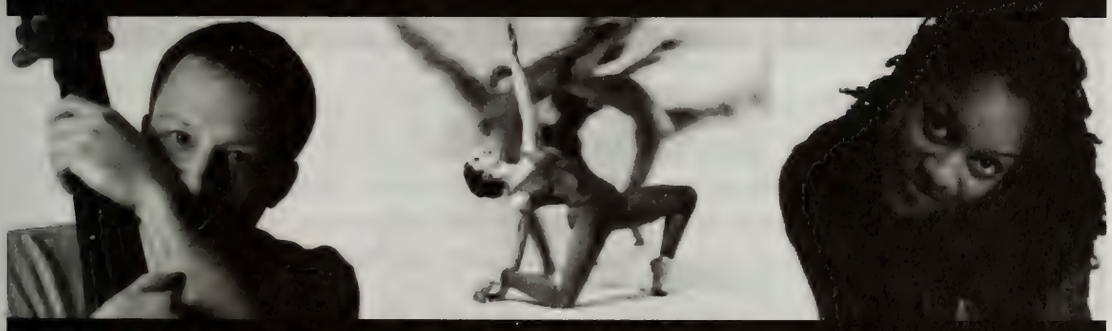
Ingo Metzmacher



Ingo Metzmacher's innovative programs and passionate commitment to the music of the twentieth century have firmly established him as a leading international conductor. In September 2007 he becomes principal conductor and artistic director of the Deutsches Symphonie-Orchester Berlin. Since the 2005-06 season, he has been principal conductor of the Netherlands Opera, where he has led Henze's *Die Bassariden*, *The Cunning Little Vixen*, *Simon Boccanegra*, *Elektra*, and a three-day cycle of Mozart's three da Ponte operas—*Così fan tutte*, *Don Giovanni*, and *Le nozze di Figaro*. Other career highlights include his acclaimed "Who Is Afraid of 20th-Century Music?" New Year's Eve concerts in Hamburg (1999-2004), also available on CD; his production of Luigi Nono's *Prometeo* at the 1993 Salzburg Festival, and his recording of Karl Amadeus Hartmann's complete symphonies (EMI) with the Bamberg Symphony Orchestra, of which he was principal guest conductor from 1995 to 1999. As Artiste Etoile at the 2003 Lucerne Festival, he conducted Bernd Alois Zimmermann's *Requiem für einen jungen Dichter*, and his Berlin Philharmonic Orchestra debut was with the world premiere of Hans Werner Henze's Ninth Symphony (recorded live by EMI). Mr. Metzmacher's book, *Keine Angst vor neuen Tönen*, published in German by Rowohlt in 2005, champions such pioneering composers as Ives, Messiaen, Schoenberg, Varèse, Stockhausen, and Cage. Born in Hanover in 1957, Ingo Metzmacher studied piano, music theory, and conducting in Hanover, Salzburg, and Cologne. His first artistic home was the Ensemble Modern in Frankfurt, initially as a pianist and later as a conductor. During this period he also worked under Michael Gielen at the Frankfurt Opera House. His breakthrough came in 1988 when he stepped in to conduct Franz Schreker's *Der ferne Klang* in Brussels. Guest appearances at the opera houses of Dresden, Hamburg, Stuttgart, Paris,

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and Los Angeles followed. In 1997 he was appointed general music director of the Hamburg Opera, where he conducted a series of internationally acclaimed productions over the course of eight seasons. His collaboration with director Peter Konwitschny brought consistent successes in this period, including productions of *Lohengrin*, *Wozzeck*, *Der Freischütz*, *Don Carlo*, and *Moses und Aron*. The leading German opera magazine *Opernwelt* voted Hamburg "Opera House of the Year 2005." Outside the field of opera, Ingo Metzmacher has established relationships with the leading symphony orchestras of Europe and the United States. The current season brings guest appearances with the San Francisco Symphony, Boston Symphony Orchestra, Philadelphia Orchestra, Vienna Symphony Orchestra, London Philharmonic, Deutsches Symphonie-Orchester Berlin, and the Royal Concertgebouw Orchestra of Amsterdam. He leads the complete works of Varèse at the Holland Festival and a three-part orchestra project with the Camerata Salzburg at the Salzburg Festival. Ingo Metzmacher made his Boston Symphony debut with subscription concerts in March 2001, then returned to lead the BSO at Symphony Hall in the next two seasons, made his Tanglewood debut in July 2004 (leading both the BSO and the Tanglewood Music Center Orchestra), and appeared with the orchestra most recently for subscription concerts in February 2005 and a Tanglewood concert in August 2005.

Leonidas Kavakos



Making his Boston Symphony Orchestra debut this week, violinist Leonidas Kavakos is recognized for his virtuosity and musicianship. While still in his teens, he won the 1985 Sibelius Competition and the 1988 Paganini Competition. He now appears in concert with the world's great orchestras and conductors both in Europe and in North America, makes regular visits to renowned festivals worldwide, and appears in chamber music and recital series. In the current season he appears with the London Philharmonic Orchestra, London Symphony Orchestra, Royal Concertgebouw Orchestra, Boston Symphony, Chicago Symphony, Philadelphia Orchestra, the Filarmonica della Scala, and the Maggio Musicale Fiorentino. Recitals this season take him to London's Wigmore Hall as well as to Philadelphia, Amsterdam, Paris, Madrid, Belgrade, Zagreb, Milan, Copenhagen, and Stockholm. In August 2006 Mr. Kavakos was named artistic director designate of the Camerata Salzburg, where he will succeed Sir Roger Norrington beginning with the 2007-08 season. As artistic director, Mr. Kavakos will have the opportunity to develop his symphonic repertoire and to create programs. He and the Camerata Salzburg perform twice each season in the Camerata's Abonnement series in Salzburg's Mozarteum, and on tour to Italy, Germany, Spain, and Greece. In February 2006 he presented the Camerata Salzburg in his own festival at the Athens Megaron, in concerts recorded by Sony and featuring Mozart's five violin concertos and three late symphonies. Also an established chamber musician, Leonidas Kavakos collaborates with such distinguished partners as Heinrich Schiff, Natalia Gutman, Emanuel Ax, Lars Vogt, and Elisabeth Leonskaya. Last season he appeared in a variety of chamber music concerts at the Verbier Festival and gave recitals throughout England, Germany, and Italy. He appears in most seasons at the Salzburg Festival and at London's Wigmore Hall. In October 2006 the Concertgebouw of Amsterdam presented him in a weekend of recitals and in concert with the Camerata Salzburg. In 1991, Leonidas Kavakos won the *Gramophone* Award for the first recording of the original version of Sibelius's Violin Concerto (BIS). Further recordings include Hindemith's Violin Concerto with the BBC Philharmonic (Chandos), solo sonatas by Ysaÿe (BIS), works by Debussy, Kreisler, Paganini, and others (Delos), and Sibelius's Humoresques (Finlandia). For ECM he has recorded sonatas by Enescu and Ravel with pianist Péter Nagy and a widely praised recording of works by Bach and Stravinsky. Leonidas Kavakos plays the "Falmouth" Stradivarius of 1692.



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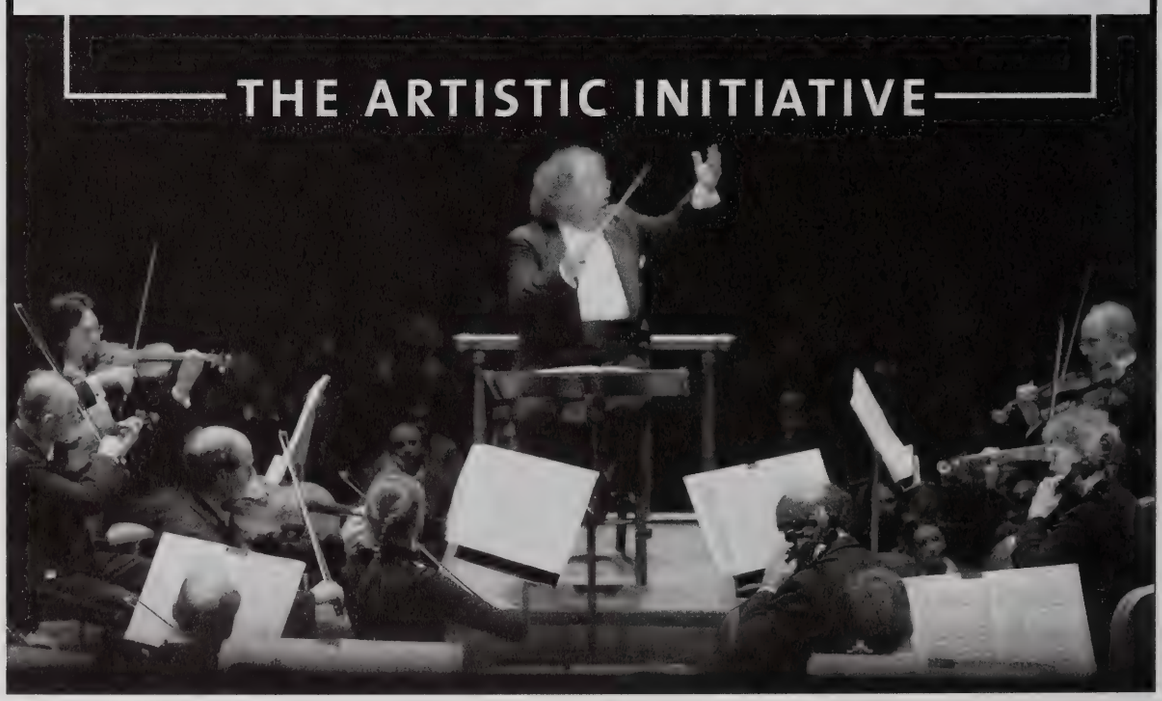
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Bizet May 4, 6, 8

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NEXT PROGRAM...

Thursday, March 8, at 8
Friday, March 9, at 1:30
Saturday, March 10, at 8
Tuesday, March 13, at 8

Pre-Concert Talks by Harlow Robinson, Northeastern University

CHARLES DUTOIT conducting

RIMSKY-KORSAKOV — *Russian Easter* Overture

STRAVINSKY — Symphony in C

Moderato alla breve
Larghetto concertante
Allegretto
Largo – Tempo giusto, alla breve

INTERMISSION

BEETHOVEN — Piano Concerto No. 1 in C, Opus 15

Allegro con brio
Largo
Rondo: Allegro scherzando

MARTHA ARGERICH

Argentine pianist Martha Argerich joins Swiss conductor Charles Dutoit for Beethoven's Piano Concerto No. 1. Written about 1798, the Piano Concerto No. 1 was actually composed before the piece known as the Concerto No. 2, but was published first. It shows Beethoven bringing to the public forum of the concerto genre his very personal approach to the keyboard. Also on the program are two Russian pieces. Rimsky-Korsakov—one of Stravinsky's mentors—wrote the colorful *Russian Easter* Overture in 1888, basing it on Russian church music. Stravinsky's Symphony in C, begun in France in 1938, is a work solidly in his neoclassical period. Stravinsky worked on completing it while living in Cambridge, Massachusetts, during his first months in the U.S., and finished it in Hollywood; he himself led the first BSO performances here in 1941.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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LIEBERMANN	*Fantasy on a Fugue by J.S. Bach*, Op. 27
J.S. BACH	*Brandenburg* Concerto No. 6
COPLAND	Nonet for three violins, three violas, and three cellos
J.S. BACH	*Wedding Cantata* (Cantata No. 202)

Thursday 'D'—March 8, 8-10
Friday 'A'—March 9, 1:30-3:30
Saturday 'B'—March 10, 8-10
Tuesday 'C'—March 13, 8-10

CHARLES DUTOIT conducting
MARTHA ARGERICH, piano

RIMSKY-KORSAKOV	*Russian Easter* Overture
STRAVINSKY	Symphony in C
BEETHOVEN	Piano Concerto No. 1

Thursday, March 15, at 10:30 a.m. (Open Rehearsal)
Thursday 'A'—March 15, 8-10:05
Friday 'B'—March 16, 1:30-3:35
Saturday 'A'—March 17, 8-10:05

JAMES LEVINE conducting
STEPHANIE BLYTHE, mezzo-soprano
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AMERICAN BOYCHOIR, FERNANDO MALVAR-RUIZ, music director

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Tuesday 'C'—March 27, 8-10:40

JAMES LEVINE conducting
KARITA MATTILA, soprano (Leonore)
LISA MILNE, soprano (Marzelline)
JOHAN BOTHA, tenor (Florestan)
MATTHEW POLENZANI, tenor (Jaquino)
ALBERT DOHMEN, bass-baritone (Don Pizarro)
JAMES MORRIS, bass-baritone (Don Fernando)
ROBERT LLOYD, bass (Rocco)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN	*Fidelio* (concert performance with supertitles)

Thursday 'C'—March 29, 8-10:10
Friday Evening—March 30, 8-10:10
Saturday 'A'—March 31, 8-10:10

JAMES LEVINE conducting
ALFRED BRENDEL, piano

MOZART	Symphony No. 25
MOZART	Piano Concerto No. 17 in G, K.453
SCHULLER	New work (world premiere; BSO 125th Anniversary Commission)
RAVEL	*Daphnis et Chloé*, Suite No. 2

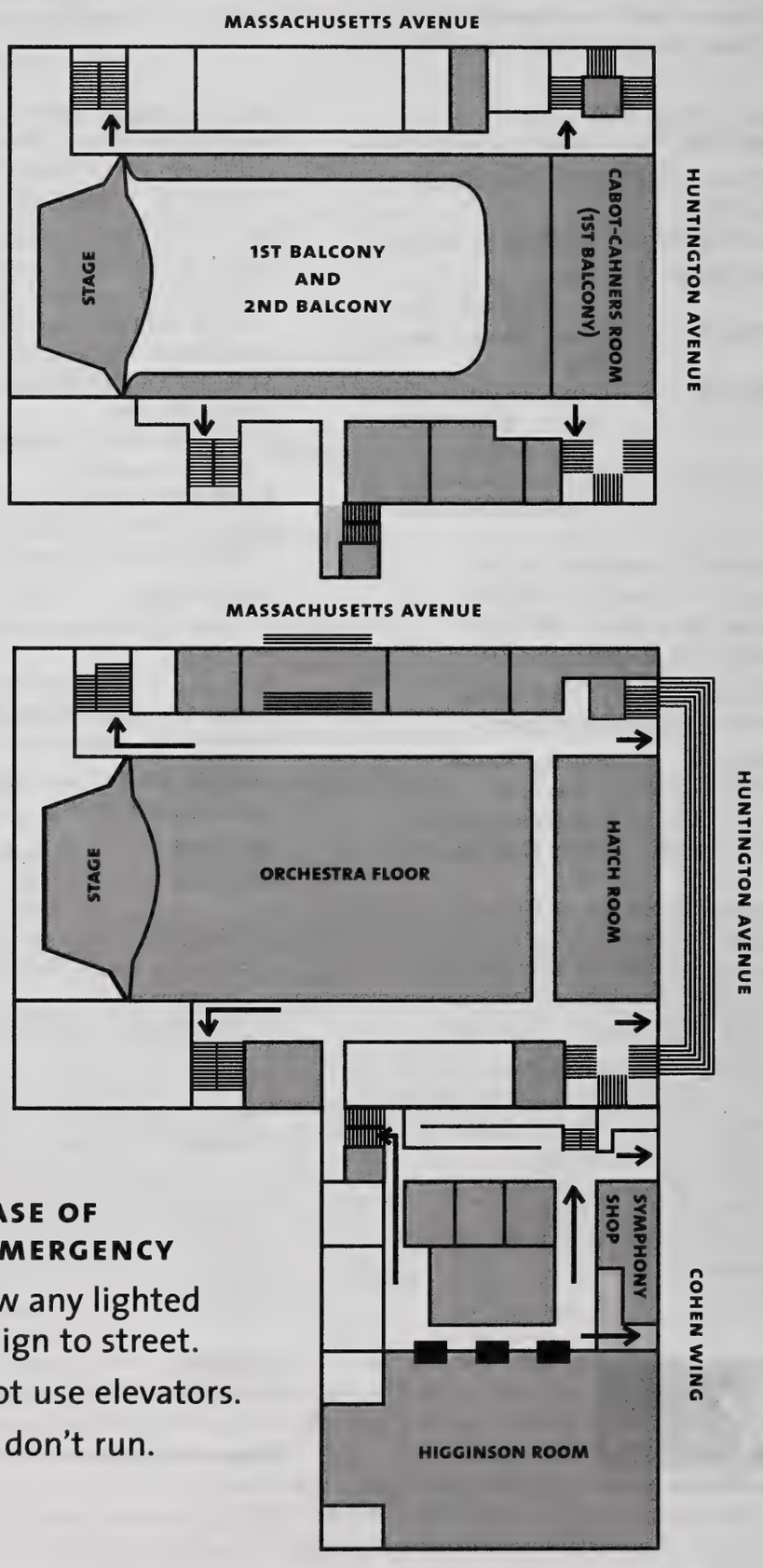
Thursday 'C'—April 5, 8-10:10
Friday 'A'—April 6, 8-10:10
Saturday 'B'—April 7, 8-10:10

CHRISTOPH VON DOHNÁNYI conducting
PIERRE-LAURENT AIMARD, piano

LIGETI	*Atmosphères*
WAGNER	Prelude to Act I of *Lohengrin*
BARTÓK	Piano Concerto No. 2
TCHAIKOVSKY	Symphony No. 4

Programs and artists subject to change.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

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FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 99.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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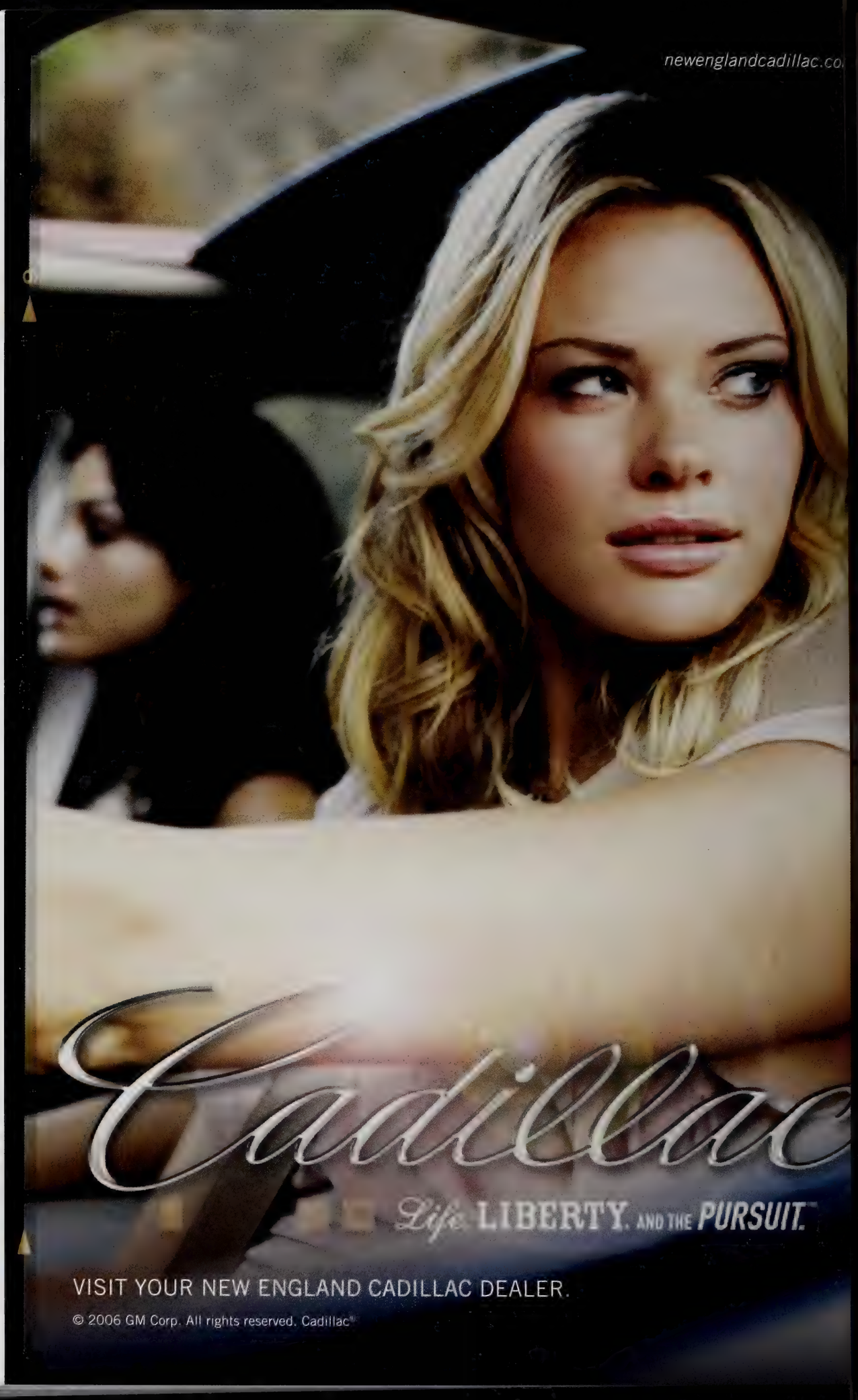
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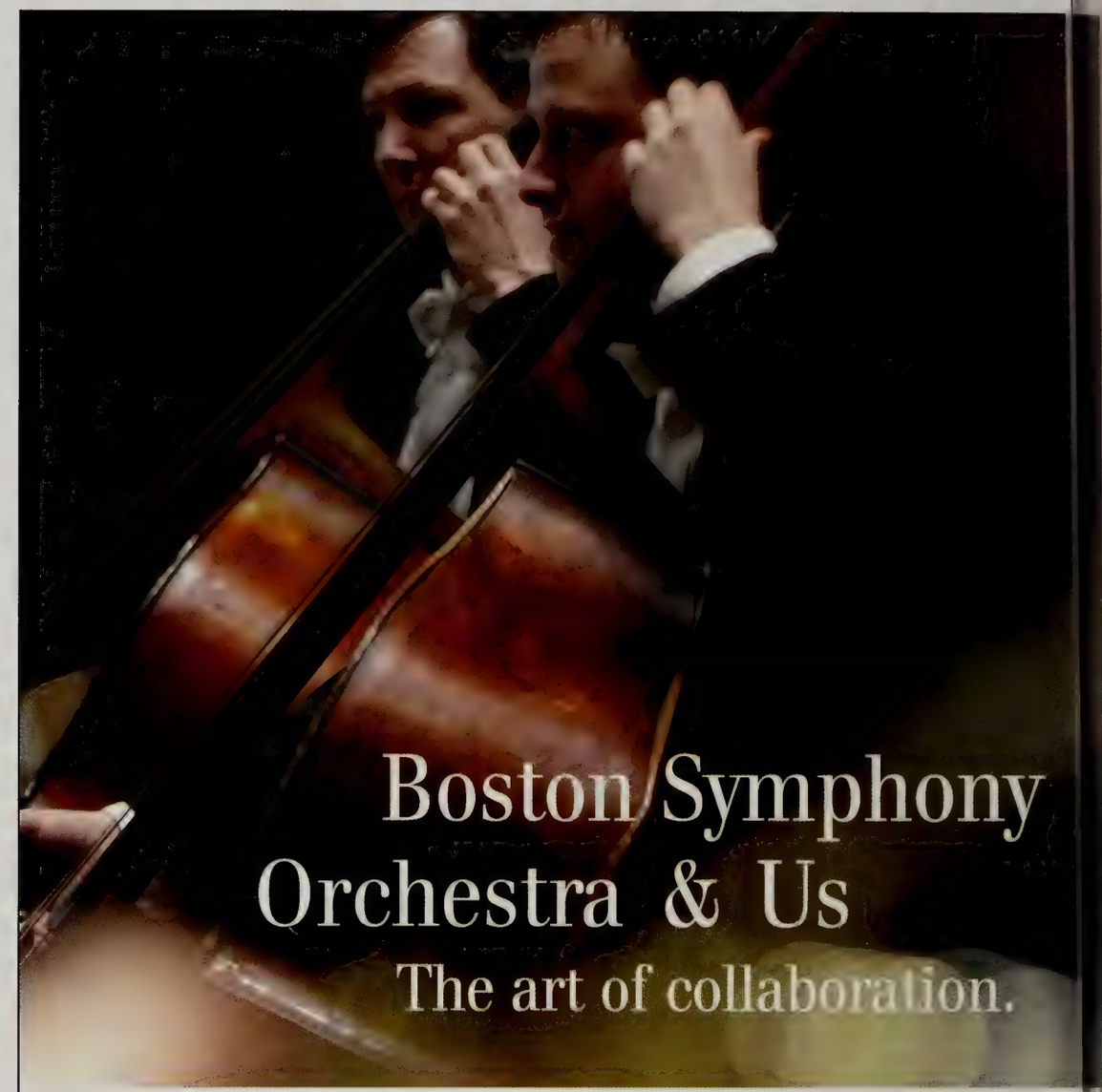


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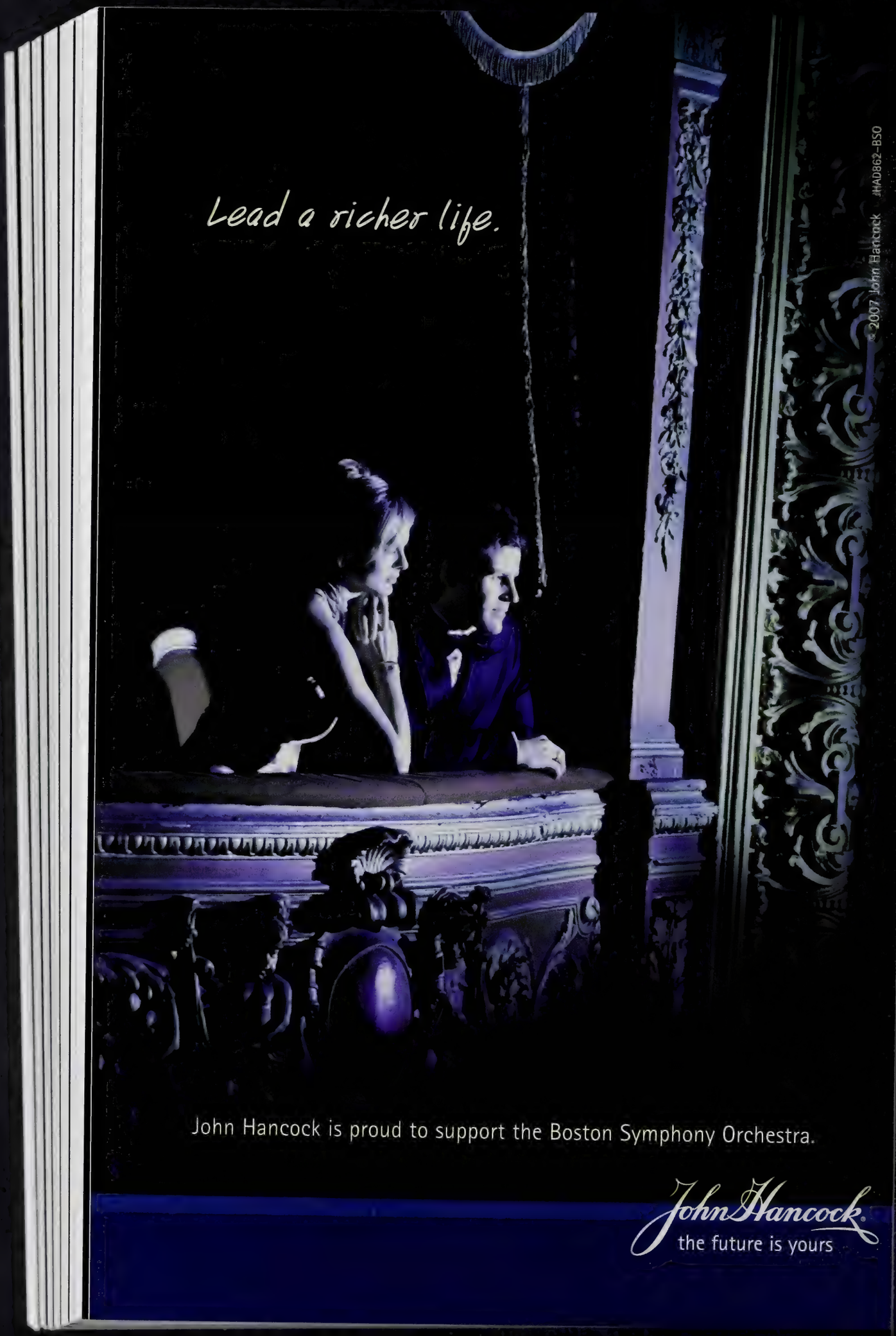
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View from The McLean Center, Princeton, MA

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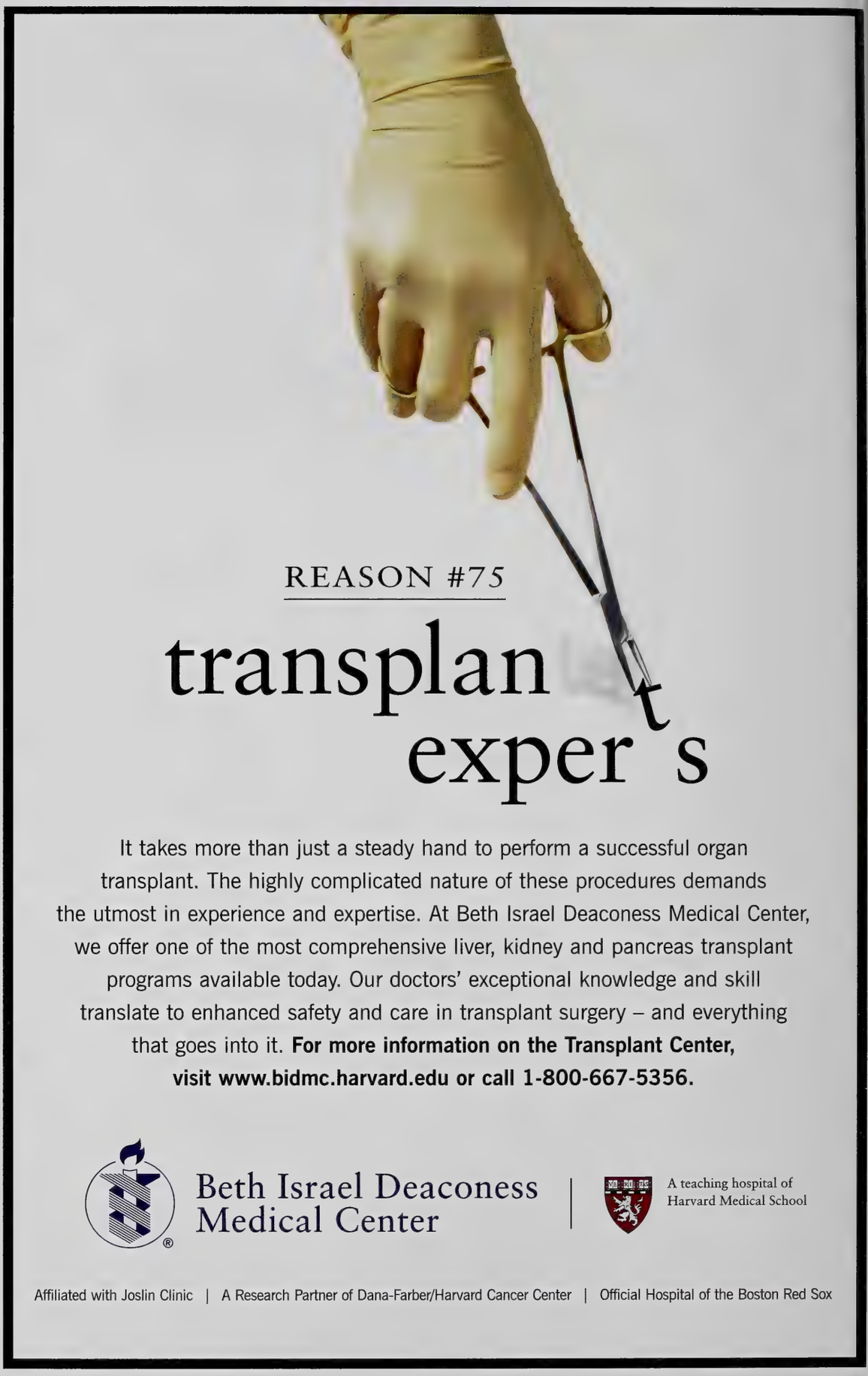
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This week's Pre-Concert Talks are given by Harlow Robinson, Northeastern University.

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New This Season: BSO Podcasts

You can now learn about BSO subscription programs via Concert Preview Podcasts, introduced this season on the Boston Symphony website, www.bso.org, and on iTunes. Typically ten to fifteen minutes in length, the podcasts include musical examples (often drawn from past BSO performances) from the works to be performed, and are prepared and presented by the BSO Publications Department—Director of Program Publications Marc Mandel, Publications Associate Robert Kirzinger, and Publications Coordinator Eleanor McGourty—in cooperation with the BSO's website managers. The podcast for each week can be accessed on the homepage, and on the schedule listings for each concert; they can be downloaded to most media players. Past podcasts also remain available, via the website schedule listings. You can also listen to previous podcasts, or subscribe to the entire series at no charge, at the iTunes store (a link for which also appears on the BSO homepage). BSO program notes are also included with a podcast subscription.

So far there are already about 75,000 subscribers to the BSO's podcasts via iTunes; counting iTunes subscribers along with BSO patrons who come directly to www.bso.org, about 40,000 people actively download the podcasts each week. The BSO's program notes are downloaded between 25,000 and 30,000 times each week during the Symphony Hall and Tanglewood seasons.

Free Tours of Symphony Hall

If you would like to learn more about the BSO and Symphony Hall, take advantage of the BSO's free behind-the-scenes tour of Symphony Hall. Experienced members of the Boston Symphony Association of Volunteers unfold the history and traditions of the Boston Symphony Orchestra—its musicians, conductors, and supporters—as well as offer information about the Hall. Tours of the Hall are offered during BSO performance weeks throughout the subscription season (September-May), beginning at the Massachusetts Avenue lobby entrance on the first Saturday of the month at 1:30 p.m. and every Wednesday at 4:30 p.m. (schedule subject to change). Please call to confirm specific date and time. Private group tours can be arranged in advance. For more information, please contact the Volunteer Office at (617) 638-9390 or bsav@bso.org.

From the Library of James Levine

In conjunction with his programs here this season, materials from the personal library of BSO Music Director James Levine continue to be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia

from the BSO Archives. The latest display includes, among other things, a first-edition score of Beethoven's Eighth Symphony; an early piano-vocal score of Berlioz's *Damnation of Faust*; facsimile editions of Mozart's own thematic catalogue of his works, and of the manuscript of Brahms's Symphony No. 4; the first published piano-vocal score of Beethoven's opera *Fidelio*; Maestro Levine's scores of works by Charles Wuorinen and Gunther Schuller that he has previously performed (new 125th Anniversary Commissions by these two composers are being premiered by James Levine with the BSO this season), and different printed editions, from Mr. Levine's library, of the score to Mahler's Symphony No. 3.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, 1:45 p.m. prior to the Sunday-afternoon *Fidelio* performance on March 25, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Harlow Robinson of Northeastern University discusses Rimsky-Korsakov, Stravinsky, and Beethoven. In the weeks ahead, scholar/teacher Marilyn McCoy discusses Mahler's Symphony

Individual tickets are on sale for all concerts in the BSO's 2006-2007 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.



Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

No. 3 (March 15-17), BSO Director of Program Publications Marc Mandel discusses Beethoven's *Fidelio* (March 23-27), and BSO Publications Associate Robert Kirzinger discusses Mozart, Ravel, and Gunther Schuller's new BSO 125th Anniversary Commission *Where the Word Ends*.

Chamber Music Teas

Chamber Music Teas are presented by the Boston Symphony Orchestra on six non-Symphony Friday afternoons in the Cabot-Cahners Room of Symphony Hall; they offer tea and coffee, baked refreshments, and an hour-long chamber music performance by members of the BSO. Doors open at 1:30 p.m., and the concert begins at 2:30. The next Chamber Music Tea—to include a selection of traditional Latin and Irish tunes performed by BSO string players Bonnie Bewick, Tatiana Dimitriades, Rachel Fagerburg, Owen Young, and Benjamin Levy, joined by BSO percussionist J. William Hudgins—is scheduled for Friday afternoon, March 30. Tickets are $15. For further information, please call SymphonyCharge at (617) 266-1200, or visit www.bso.org.

BSO Members in Concert

BSO principal tuba Mike Roylance and pediatrician/jazz musician Eli Newberger are the soloists in the world premiere of Howard Frazin's *Theme and Reverberations* for Two Tubas and Orchestra with the Boston Classical Orchestra led by Steven Lipsitt on Friday, March 16, at 8 p.m. and Sunday, March 18, at 3 p.m. at Faneuil Hall, with a pre-concert talk one hour before each concert. Entitled "Childhood and Music," the program also includes Mozart's *Eine kleine Nachtmusik*, Leopold Mozart's *Toy Symphony*, Debussy's *Children's Corner*, and Britten's *Simple Symphony*. Tickets from $32 to 57 (discounted for students, seniors, and members of the Massachusetts Teachers Association) are available online by visiting www.bostonclassicalorchestra.org or by calling (617) 423-3883.

Founded by BSO violinist Wendy Putnam, the Concord Chamber Players present a "String Extravaganza" on Sunday, March 18, at 3 p.m. at the Concord Academy Performing Arts Center, 166 Main Street, Concord (with a pre-concert talk starting at 2 p.m.), featuring Dvořák's Sting Sextet in A, Opus 48, and Tchaikovsky's *Souvenir de Florence*, Opus 70. Joining them will be cellist Paul Katz as well as BSO assistant concertmaster Alexander Velinzon, principal violist Steven Ansell, and violist Rebecca Gitter. Tickets are $20 to $30. For more information, call (978) 371-9667 or visit www.concordchambermusic.org.

Founded by BSO percussionist Frank Epstein, Collage New Music closes its 2006-07 season on Sunday, March 25, at 7:30 p.m. at Harvard University's Paine Hall. The program includes arias from Charles Fussell's *The Astronaut's Tale* and his *Goethe Lieder*, both featuring soprano Janet Brown; Sydney Hodkinson's *Stony Brook Jam*, Michael Daugherty's *Jackie's Song*, and Shulamit Ran's *Mirage*. Tickets at $20 (discounted for seniors, free for students) are available at the door or by calling (617) 325-5200. For more information, visit www.collagenewmusic.org.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

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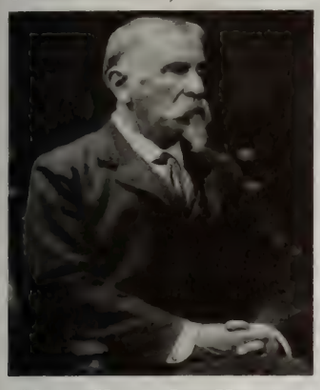
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A Brief History of the Boston Symphony Orchestra

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



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Friends OF THE BOSTON SYMPHONY ORCHESTRA

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet—thus marking not just a commemoration, but a second inauguration of this world-famous venue. In the summer of 2006, for the first time in its history, the Symphony Hall stage was replaced, using techniques and materials matching those employed when the floor was first installed in 1900, the original floor having become uneven, worn, and in some places even close to buckling after more than a century's wear and tear. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO continues to carry forward into the world of tomorrow.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915*, Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra, and Dvořák's *New World* Symphony; the conclusion of the two-season Beethoven/Schoenberg project (this year including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*); Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Brahms, Harbison, Haydn, Mozart, Ravel, and Schumann. Highlights of Maestro Levine's 2006 Tanglewood season included Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Also at Tanglewood he continued his work with the TMC's Conducting and Vocal Fellows, in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine leads new Met productions of Puccini's *Madama Butterfly* (including a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*, and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cin-

cinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, and a 2006 *Opera News* Award.



Michael J. Lutch



BOSTON SYMPHONY ORCHESTRA 2006-2007

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Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin‡
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
Theodore W. and Evelyn Berenson Family chair

*Bonnie Bewick
Stephanie Morris Marryott and Franklin J. Marryott chair

*James Cooke
Catherine and Paul Buttenwieser chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Mary B. Saltonstall chair, fully funded in perpetuity

*Kelly Barr
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jason Horowitz

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

*Glen Cherry

*Julianne Lee

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne‡
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

**Participating in a system of rotated seating*
‡*On sabbatical leave*
○*On leave*
§*Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

---

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984

Assistant Principal
Benjamin Wright

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
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BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
126th Season, 2006-2007

Thursday, March 8, at 8
Friday, March 9, at 1:30
Saturday, March 10, at 8
Tuesday, March 13, at 8

CHARLES DUTOIT conducting

Please note that pianist Martha Argerich has regrettably had to cancel her appearances here this week because of illness. We are fortunate that pianist Yuja Wang was available to substitute for Ms. Argerich at extremely short notice. Also please note that Ms. Wang will perform Tchaikovsky's Piano Concerto No. 1 in place of the originally scheduled Beethoven Piano Concerto No. 1.

TCHAIKOVSKY — Piano Concerto No. 1 in B-flat minor, Opus 23
Allegro non troppo e molto maestoso—
Allegro con spirito
Andantino semplice—Prestissimo—Tempo I
Allegro con fuoco
YUJA WANG

Yuja Wang



Yuja Wang, who makes her BSO debut in these concerts, was born in Beijing in 1987. She studied music from the age of six in China, and made her first public performances in China, Australia, and Germany. She studied at the Central Conservatory of Music, Beijing, and has won honors at many international competitions. While in China, she gave recitals in Beijing, Zhuhai, Shijizhuang, Harbin, and Urmuqi. In 1999 she performed in Paris and, as winner of the concerto competition of the Morningside Music Bridge program at Mount Royal College in Calgary, performed Chopin's First Piano Concerto with the Vancouver Symphony Orchestra. She has also performed at the International Chopin Festival in Duszniki and at the International Chopin conference in Warsaw. In China, Yuja Wang has been concerto soloist with the Xiamen Philharmonic Orchestra under Zheng Xiaoying and took part in the "Dialogues Between Two Generations of Musical Talents." In September 2003 she made her debut with the Tonhalle Orchestra Zurich, performing Beethoven's Fourth Piano Concerto under David Zinman. In the 2005-06 season she replaced Radu Lupu in the same work for her National Arts Centre Orchestra debut in Ottawa. She has recently performed with the Baltimore, Grand Rapids, and New Jersey symphony orchestras, and made debuts at Philadelphia's Kimmel Center and at the new Strathmore Concert Hall with the China Philharmonic under Long Yu. She joined Michael Stern for performances with the IRIS Chamber Orchestra, Kansas City Symphony, and Nagoya Philharmonic (Japan), and also performed in a concert celebrating Chinese New Year with the San Francisco Symphony. The current season brings debuts with the New York Philharmonic, the Houston, Chicago, and San Francisco symphonies, and the NHK Symphony Orchestra in Japan. For her sub-

scription series debut with the San Francisco Symphony she performs Ravel's Piano Concerto in G under Michael Tilson Thomas, and returns for Beethoven's Second Piano Concerto under Charles Dutoit, under whom she will also perform Prokofiev's Second Piano Concerto with both the Chicago and NHK symphonies. Future engagements include a tour to the Netherlands for the first time with the St. Petersburg Philharmonic under Yuri Temirkanov, performances with the China Philharmonic in Beijing and the Guangzhou Symphony, and her first recital tour of Germany. Yuja Wang attended three Morningside Music Bridge summer programs, and studied at both the Mount Royal College Conservatory Academy Program for Gifted Youth, and the Aspen Music Festival. In 2005 and 2006 she was invited to the Santa Fe Chamber Music Festival. For the past several years she has attended the Curtis Institute of Music in Philadelphia as a student of Gary Graffman. She is a recipient of the prestigious 2006 Gilmore Young Artist Award.

Pyotr Ilyich Tchaikovsky (1840-1893)
Piano Concerto No. 1 in B-flat minor, Opus 23

The premiere of Tchaikovsky's B-flat minor piano concerto took place far from home, in Boston's Music Hall, now the Orpheum Theatre on Washington Street. Hans Guido von Bülow, ten years older than Tchaikovsky, had a distinguished double career as pianist and conductor. He had been particularly associated with the Wagnerian movement, had led the premieres of *Tristan* and *Meistersinger*, and would later become an important interpreter of Brahms and give the young Richard Strauss his first lift up the career ladder. Von Bülow's young wife Cosima, daughter of Franz Liszt, had by degrees left him for Wagner during the second half of the '60s, and, much embittered, he retired from the concert stage for some years. He resumed his career in 1872 and in March 1874 gave a recital at the Bolshoi Theater in Moscow. Tchaikovsky was stirred by the combination of intellect and passion in von Bülow's playing; von Bülow, in turn, liked Tchaikovsky's music.

Von Bülow was happy to accept the dedication of the concerto in place of Nikolai Rubinstein, who Tchaikovsky hoped would be the first to play it, but whose negative response to the work left the composer astonished and outraged. Von Bülow made arrangements to introduce the "Grand Concerto (Op. 23) in B-flat," as the program had it, at the fifth of a series of concerts in Boston. The audience was informed that "the above grand composition of Tschaikowsky, the most eminent Russian maestro of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest."

Von Bülow sent the composer a telegram announcing the triumphant reception of the concerto, and Tchaikovsky spent most of his available cash, of which just then he had very little, on a return message. Von Bülow consolidated his success by repeating the concerto at his matinee five days later and upon his return to Europe introduced it as speedily as possible in London and at other musical centers.

The music needs no explication. Listeners of sufficient antiquity will remember that the theme of the introduction flourished in the early '40s as a pop song; the title was "Tonight we love," and the meter was stretched on the rack from three beats in the measure to four. Tchaikovsky himself had borrowed two of the concerto's other melodies: the hopping theme that starts the Allegro is a song traditionally sung by blind beggars in Little Russia, while the scherzo-like interlude in the middle of the second movement is a song, "*Il fau s'amuser, danser et rire*," from the repertoire of Désirée Artôt, a superb Belgian soprano whom Tchaikovsky courted briefly in the winter of 1868-69.

—From notes by Michael Steinberg

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126th Season, 2006-2007

Thursday, March 8, at 8
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CHARLES DUTOIT conducting

RIMSKY-KORSAKOV *Russian Easter Overture*, Opus 36

STRAVINSKY Symphony in C
Moderato alla breve
Larghetto concertante
Allegretto
Largo – Tempo giusto, alla breve

INTERMISSION

BEETHOVEN Piano Concerto No. 1 in C, Opus 15
Allegro con brio
Largo
Rondo: Allegro scherzando
MARTHA ARGERICH

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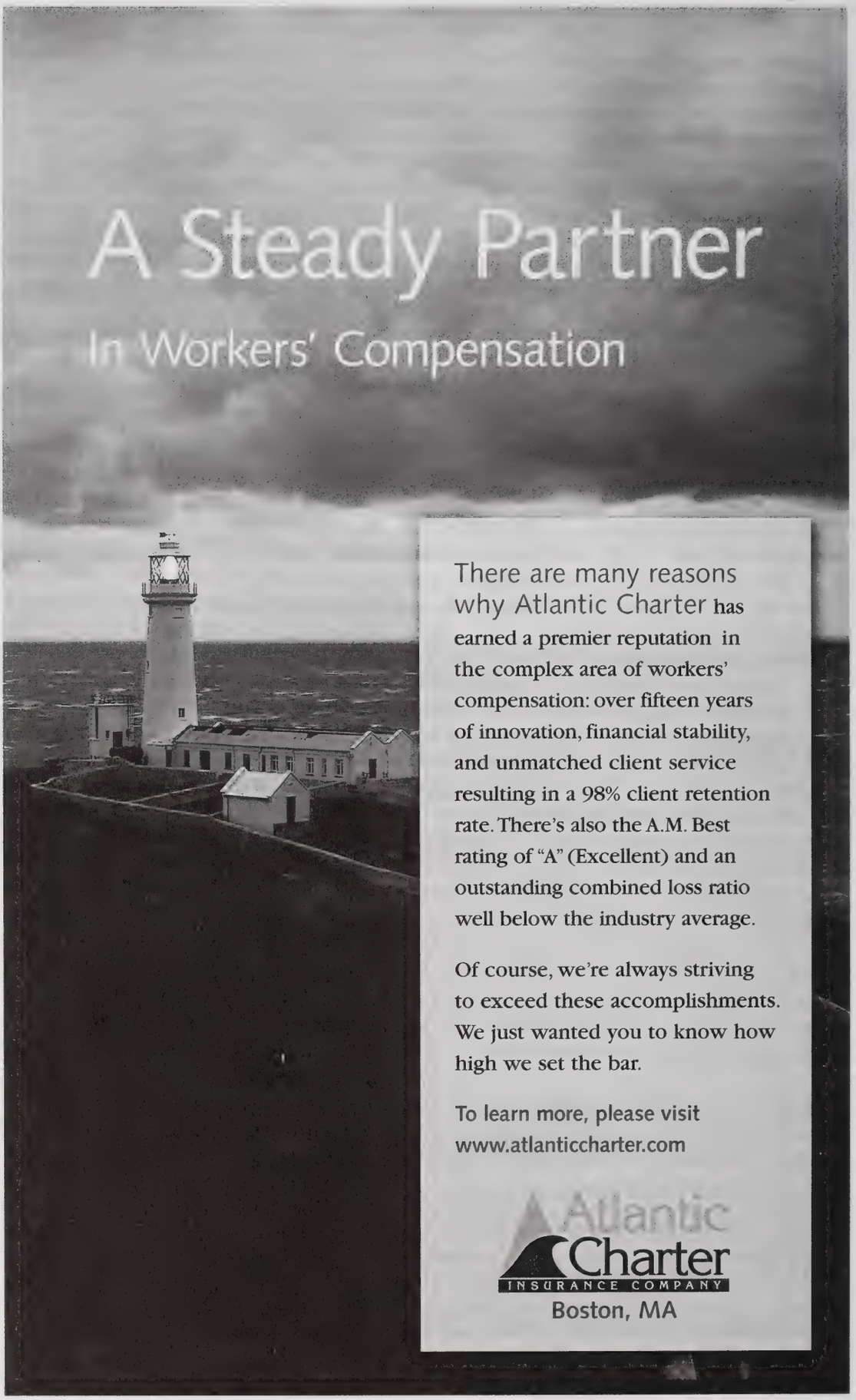
The evening concerts will end about 10 and the afternoon concert about 3:30.

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Nikolai Rimsky-Korsakov
Russian Easter Overture, on themes from the *Obikhod*, Opus 36



Nikolai Andreyevich Rimsky-Korsakov was born at Tikhvin in Novgorod province on March 6, 1844, and died at Lyubensk, in St. Petersburg province, on June 8, 1908. The original title of the Russian Easter Overture *(as it is usually called in the West) is* Svetlyi prazdnik *(*Bright Holiday*). The work was composed between July 25 and August 20, 1888, and had its premiere on December 3 of that year under the composer's direction in St. Petersburg. The score is dedicated "To the Memory of A.P. Borodin and M.P. Mussorgsky," colleagues and friends of Rimsky-Korsakov who had died in 1881 and 1887, respectively. Emil Paur led the Boston Symphony Orchestra in the overture's American premiere on October 22 and 23, 1897, subsequent BSO performances being given by Pierre Monteux, Serge Koussevitzky, Eleazar de Carvalho (in 1949 in Providence and Boston, then later at Tanglewood on August 9, 1956, as part of Tanglewood on Parade—the BSO's only Tanglewood performance of the piece), and Gennady Rozhdestvensky (the most recent subscription performances, in March 1988). The score calls for three flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, glockenspiel, bass drum, triangle, cymbals, tam-tam, harp, and strings.*

In Russia, where winter drags on from October to late April, Easter has traditionally been celebrated with riotous and highly theatrical enthusiasm not only as a religious holiday, but also as a harbinger of long-awaited spring. Before the Christianization of Russia in 988 A.D., pagan festivals involving ritual foods and songs marked the occurrence of the vernal equinox in late March. Later, some of these pagan rituals were incorporated into the elaborate observance of Russian Orthodox Easter, despite their origin in pre-Christian fertility rites viewed with disfavor by the Orthodox clergy. *Kulich*, a savory sweet bread prepared on Easter in a special cylindrical form and decorated with the Cyrillic letters *XB* (abbreviation for "Christ Has Risen"), is believed, for example, to have originated as a phallic symbol. A splendid mixture of folk and Christian elements, the celebration of Russian Easter (which only rarely coincides with Western Easter, as it does in 2007 because the Orthodox Church still uses the Julian Calendar to calculate the date) comes to a colorful climax during the all-night liturgy that lasts from Saturday evening well into Sunday morning. This service is accompanied with special choral singing (the use of instruments is forbidden in Orthodox church services) and the glorious ringing of church bells.

The experience of Russian Easter was one of Rimsky-Korsakov's most vivid memories as a child growing up in a small town in Novgorod province. It was the sensations of wonder and magic he felt in witnessing the proceedings that Rimsky later sought to incorporate in the overture he called *Svetlyi prazdnik* (*Bright Holiday*). "In order to appreciate my overture even ever so slightly," he wrote in his autobiography *My Musical Life*, "it is necessary that the hearer should have attended Easter morning service at least once and, at that, not in a domestic chapel, but in a cathedral thronged with people from every walk of life, with several priests conducting the cathedral service—something that many intellectual Russian hearers, let alone hearers of other confessions, quite lack nowadays. As for myself, I had gained my impressions in my childhood, passed near the Tikhvin Monastery itself." (The composer grew up with a rich appreciation of Orthodox ritual and tradition, for his paternal grandmother was a priest's daughter.)

But Rimsky was wrong in stating that appreciation of his overture required previous



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attendance at a Russian Easter service. His inventively scored composition—moving deliberately from devotion to ecstasy and culminating in a skillful orchestral illustration of a multitude of bells ringing out the news of resurrection and eternal life—succeeds brilliantly on its own, and shows us Rimsky at his most imaginative and accomplished. Having just completed the symphonic suite *Scheherazade*, Rimsky in *Bright Holiday* was at the height of his powers as an orchestrator and musical narrator.

Rimsky was not the first—or last—Russian composer to incorporate themes from the Orthodox liturgy into a piece of secular art music. Mussorgsky uses liturgical themes in his operas *Boris Godunov* and *Khovanshchina* (both later "edited" by Rimsky-Korsakov), while Tchaikovsky cites one in passing in his *1812* Overture. But *Bright Holiday* is the first serious symphonic composition by a major Russian composer to be constructed entirely upon themes from the *obikhod*, a collection of the most important and most frequently used canticles of the Orthodox Church. Rimsky uses three such original chants in the overture. Two occur in the extended, reflective introductory section, marked "Lento mistico" ("Slow and mystical"): "*Da voskresnet Bog*" ("Let God Arise!") and "*Angel vopiyashe*" ("An angel wailed"). A third chant, "*Khristos voskrese iz mertvykh*" ("Christ has risen from the dead"), the familiar one sung by the congregation in response to the priest, figures prominently in the fast central part of the overture, especially towards the end.

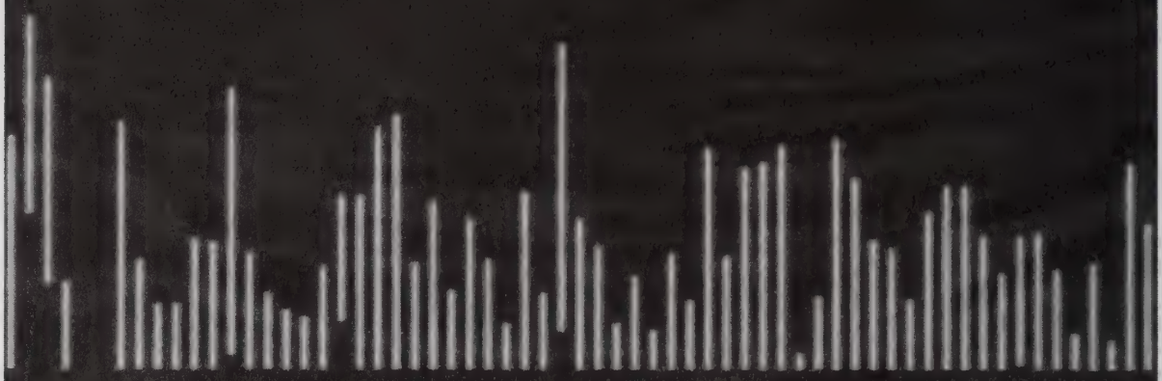
Treating Orthodox liturgical chants in a work of "classical" western music presents numerous obstacles. To begin with, many Orthodox believers considered the whole idea of using liturgical music in secular works nearly blasphemous. According to Rimsky's admirer Vasily Yastrebtsev, Tsar Alexander III was so displeased when he heard the *Easter Overture* that he "forbade it ever to be played again in his presence." And technically, the rhythm and meter of the unaccompanied chants as performed in church are extremely free, without a strong sense of dominant beats or bar lines. In order to convey this sense of freedom, Rimsky opens the overture in the unusual meter of 5/2, with the statement of the first (and predominant) chant theme. The key of the opening section is gloomy D minor, transformed in the joyful coda into bright, affirmative D major.

In addition to the chant themes, Rimsky uses two other kinds of musical material in the *Easter Overture*. One is rhapsodic solo passages for solo instruments (violin, flute, clarinet) that convey the "unearthly light" associated with the miracle of the Resurrection. These passages gradually grow into what sound like pealing bells, a musical idea that gradually grows in importance as the composition progresses. For the sound of bells, Rimsky uses the strings playing *détaché* and *pizzicato*, then adds the brass in punctuated fanfares, then introduces the triangle and glockenspiel at the end for a dazzling display of *kolokol'nost'*—"bell-ness." Rimsky was particularly proud of his achievement in this regard, and boasted to Yastrebtsev that one of his most important innovations as a composer was that "I invented the orchestral reproduction of the sound of bells."

—Harlow Robinson

Harlow Robinson, Matthews Distinguished University Professor at Northeastern University, is the author of *Sergei Prokofiev: A Biography* (Northeastern), *The Last Impresario: The Life, Times and Legacy of Sol Hurok* (Viking/Penguin), and the forthcoming *Russians in Hollywood: Biography of An Image* (UPNE). His articles on Russian music and culture have appeared in the *New York Times*, *Los Angeles Times*, *Opera News*, *Symphony*, *Playbill*, and other publications.

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Igor Stravinsky
Symphony in C



Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He began work on the Symphony in C in the autumn of 1938 in Paris, where he composed the first movement. He began the second movement at Sancellmoz in late March 1939, completing it in August. The third movement took form during the autumn and winter of 1939-40, which the composer spent in Cambridge, Massachusetts. He composed the fourth movement in Beverly Hills, California, during the summer of 1940, completing the score on August 19. The title page bears the following dedication: "This symphony, composed to the Glory of God, is dedicated to the Chicago Symphony Orchestra on the occasion of the Fiftieth Anniversary of its existence." Stravinsky himself conducted the Chicago Symphony in the first performance, which took place on November 7, 1940. He also led the first Boston Symphony Orchestra performances—first in Cambridge on January 16, 1941, and then in Symphony Hall on the two succeeding days—and repeated the work here again in January 1944. The only other Boston Symphony performances were given by Erich Leinsdorf (subscription performances in April 1969, followed on August 1 that year by the BSO's only Tanglewood performance of the work), Michael Tilson Thomas (in October 1971), Leinsdorf again (in January 1989), and Hans Graf (the most recent subscription performances, in March 1997). The score calls for two flutes and piccolo, two oboes, two clarinets in B-flat and A, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

Stravinsky wrote a traditional symphony early in his career, when he was still studying with Rimsky-Korsakov, to whom the work was dedicated; it was the first work to which he gave an opus number. But then his music pursued a very different path from that of the concert hall. The phenomenal success of his three early ballets (*The Firebird*, *Petrushka*, and *The Rite of Spring*) led him to the theater rather than the concert hall for the bulk of his early works. The very word "symphony" came to mean something distinctive in his work; his *Symphonies of Wind Instruments* was entirely *sui generis*, evoking the etymological meaning of the word "symphony" ("a playing together") without suggesting either a particular form or a particular genre. And the *Symphony of Psalms*, composed for the Boston Symphony Orchestra's fiftieth anniversary, is, despite its title, not a traditional symphony in any sense; it is likely, indeed, that Stravinsky chose the title he did simply because he had been commissioned to write a "symphonic" work.

During the 1920s and '30s Stravinsky continued to compose more works for the theater than the concert hall, though his *oeuvre* also included the Octet for wind instruments, the Concerto for Piano and Winds, the Capriccio for piano and orchestra, the Violin Concerto in D, and the *Dumbarton Oaks* Concerto for chamber orchestra. These pieces, nestled between operas and ballets, revealed Stravinsky's increasing interest in the music of the eighteenth century, of Baroque and Classical composers from Lully to Haydn, whose music and culture he loved. Already while composing the ballet *Pulcinella* (1919-20) he had indulged in his fondness for the music of that era, reworking the typical harmonic and rhythmic gestures with economy and wit.

The discovery of the eighteenth century as a compositional resource opened a period of nearly thirty fruitful years of working in a vein usually described as "neo-classical." During this time Stravinsky came to terms with traditional operatic gestures (in *Oedipus*

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Rex and even more in *The Rake's Progress*) and with the notion of the symphony, a genre he had avoided after completing his Opus 1. He finally recreated the symphonic genre on his own terms with the Symphony in C and the Symphony in Three Movements.

The impetus to write the symphony came from Mrs. Robert Woods Bliss, who offered Stravinsky a commission for a symphony to celebrate the fiftieth anniversary of the founding of the Chicago Symphony Orchestra. Stravinsky had already composed the Concerto in E-flat (*Dumbarton Oaks*) for the thirtieth wedding anniversary of Mr. and Mrs. Bliss, and he cheerfully accepted the commission. The period of composition proved to be one of the saddest times in Stravinsky's life. He began the new work in the fall of 1938, but while he was on a concert tour in Italy he learned that his older daughter Lyudmila had suddenly died of the "family disease," tuberculosis, in the sanatorium where his wife and younger daughter were also being treated. Only intense work on the new score allowed him in some measure to sublimate his grief. Three months later his wife Catherine died as well, and not long after that his mother. Stravinsky himself had been diagnosed as tubercular on a New York visit; he now decided to undergo treatment, spending five months at the sanatorium of Sancellmoz, where he composed the second movement of the symphony.



Stravinsky with Charlie Chaplin, March 1937

The deaths of three close members of his family seemed to cut one of Stravinsky's ties to Europe, and the impending threat of war, combined with an invitation from Harvard University to deliver the Charles Eliot Norton lectures at Harvard in the 1939-40 academic year, persuaded him to think about permanent resettlement in America. He landed in New York at the end of September and went straight to Cambridge. There he composed the third movement of the symphony, delivered his lectures (which had, in fact, been largely ghost-written by the French writer and critic Alexis Roland-Manuel on the basis of conversations with Stravinsky, and which were later published under the title *Poetics of Music*), and took part in Walter Piston's composition classes. During the winter he traveled across the country for concert appearances, reunited with Vera de Bosset, his soulmate and lover since the 1920s, whom he was now free to marry (the ceremony took place in Boston in March 1939), and determined to settle in southern California, where the air was dry and still salubrious. By the beginning of the summer of 1940, Stravinsky had purchased a house in Los Angeles and settled in to finish the first composition of his American years, the finale of the Symphony in C. This he finished by mid-August, in time for the scheduled performance in Chicago.

Though its composition straddles two continents (and though Stravinsky himself claimed to detect a marked variation in style between the first two and the last two movements), the Symphony in C is a remarkably cohesive work that casts the trenchant and jocular Stravinskyan eye on the traditional gestures of the classical symphony. The composer rather sarcastically ridiculed a critic who claimed to find Tchaikovsky's Fifth Symphony as the model for his work on the strength of having visited the composer at home and seen the Tchaikovsky score on Stravinsky's piano. What about all the Haydn

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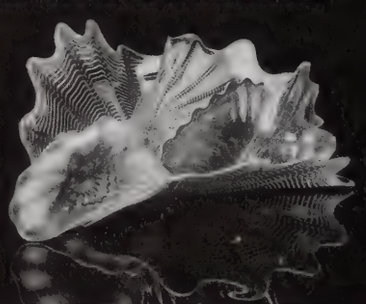
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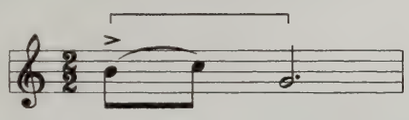


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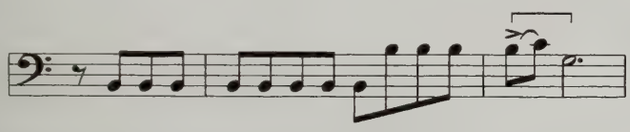
and Mozart scores he had? Stravinsky wondered.

Certainly many features of the work correspond to the pattern of the classical symphony: the arrangement into four movements, the character of each of the movements, the size of the orchestra and its general treatment, and the basic tonal relationships of the four movements, centered respectively on C, F, G, and C. But Stravinsky's use of harmony is entirely his own. He consistently avoids the basic triadic harmonies that normally shape our perception of key. He rarely puts the root of the chord in the bass, where it gives the most solid effect (even the final chord of the Symphony is thus somehow tentative), and often leaves the root out entirely, requiring us to infer the key from the remaining notes of the chord. This we do easily enough from years of experience with the musical tradition of the eighteenth and nineteenth centuries, but it also allows Stravinsky the opportunity to play some tricks on us, cleverly frustrating our expectations and leading us in different directions. Like a clever magician who convinces us that we have seen something that is not there, Stravinsky firmly asserts just enough clues to the key of C to suggest that he is writing "normal" tonal music when, in fact, he builds the structure in his own characteristic way.

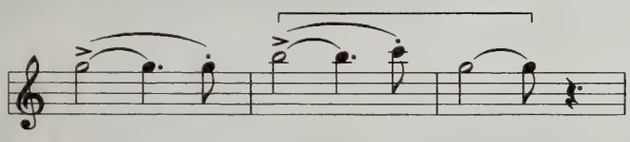
Stravinsky's score offers sly homage to the great tradition. Few listeners will fail to think of Beethoven's Fifth in the basic rhythmic figure of the first movement, and characteristic scales and dotted rhythms are part and parcel of the old symphonic language, here reasserted with witty energy. The symphony opens with a measure of eighth-notes reiterating the note B, which usher in the tiny motto that lies at the heart of the work.
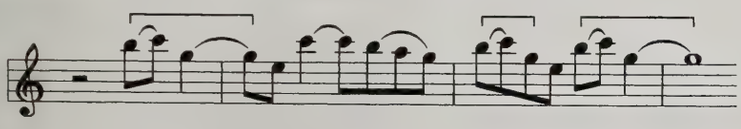


A second phrase of this introductory passage, beginning in the lower strings, contains another extended upbeat of repeated B's, in the characteristic eighth-note rhythm most familiar from Beethoven's Fifth Symphony, again building to a statement of the motto.



After a brief dialogue between winds and strings on this eighth-note pattern, the motto appears as a more drawn-out melody in the violins and cellos



against running scales in the other parts. The scales and further versions of the motto build in energy to the statement of the principal theme in the flute, an airy melody into which the motto is repeatedly embedded.



These few examples show some of the ways in which the three-note motto appears again and again throughout the movement (and in the finale as well).

The first movement is based on the sonata-allegro form, though the harmonic tensions that play so vital a role in the symphonies of Haydn, Mozart, and Beethoven are not

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part of Stravinsky's vision. His form grows in phrases carefully balanced against one another, with elements organized into a mathematical ratio of roughly 5:7 (some sections being roughly twenty-five measures in length, others thirty-four). The coda at the end of the movement balances the introduction at the beginning, the recapitulation balances the exposition, and right at the center of the arch is a "false reprise," a typical Haydn trick. And as for the question of key, Stravinsky himself explained to a Boston interviewer (while he was still composing the work):

> My new Symphony is going to be classical in spirit, more concise in its form than Beethoven....Instead of all the chords gravitating toward one final tonic chord, all notes gravitate toward a single note. Thus this Symphony will be neither a Symphony in C major nor a Symphony in C minor but simply a Symphony in C.

The second and third movements are linked by an *attacca*, setting them off from the outer sections. The slow movement begins with a sonority characteristic of much Baroque music—solo oboe with strings. But the oboe and the first violin have an unusual dialogue, each of them playing what is at heart the same melody, but with different decorations or sudden shifts of octave to highlight one instrument or the other. The ear can never quite decide which is the leading instrument and which the accompaniment; their relationship changes constantly. A faster middle section is followed by an abbreviated restatement of the opening, dying away in a brief duet of oboe and bassoon.

The last oboe figure is immediately repeated, nearly three octaves lower, in the cellos and basses, to begin the third movement. The first two movements were surprisingly un-Stravinskyan in one respect: the meter remained the same virtually throughout each movement. But in the third movement, a Stravinskyan scherzo, the composer compensates for his earlier forbearance. The meter changes frequently, and the rush of events carries us headlong. A particularly delicious moment comes in a passage for solo bassoon, accompanied by trombones, *staccato*. The jaunty, leaping bassoon part came to Stravinsky, he reported, "with the neon glitter of the Californian boulevards from a speeding automobile."

The last movement opens with a dark introduction, with a newly invented orchestral color of low bassoons, horns, and trombones. This offers oblique suggestions of the opening motto. These become more explicit once the main portion of the movement gets underway, and before the onrushing development has run its course the motto returns, full and clear. The very close of the symphony is another of those impressive, hieratic apotheoses, like the one that ended the *Symphony of Psalms*—a ritual march sustaining the complex of tonic and dominant chords to bring the two halves of the work together.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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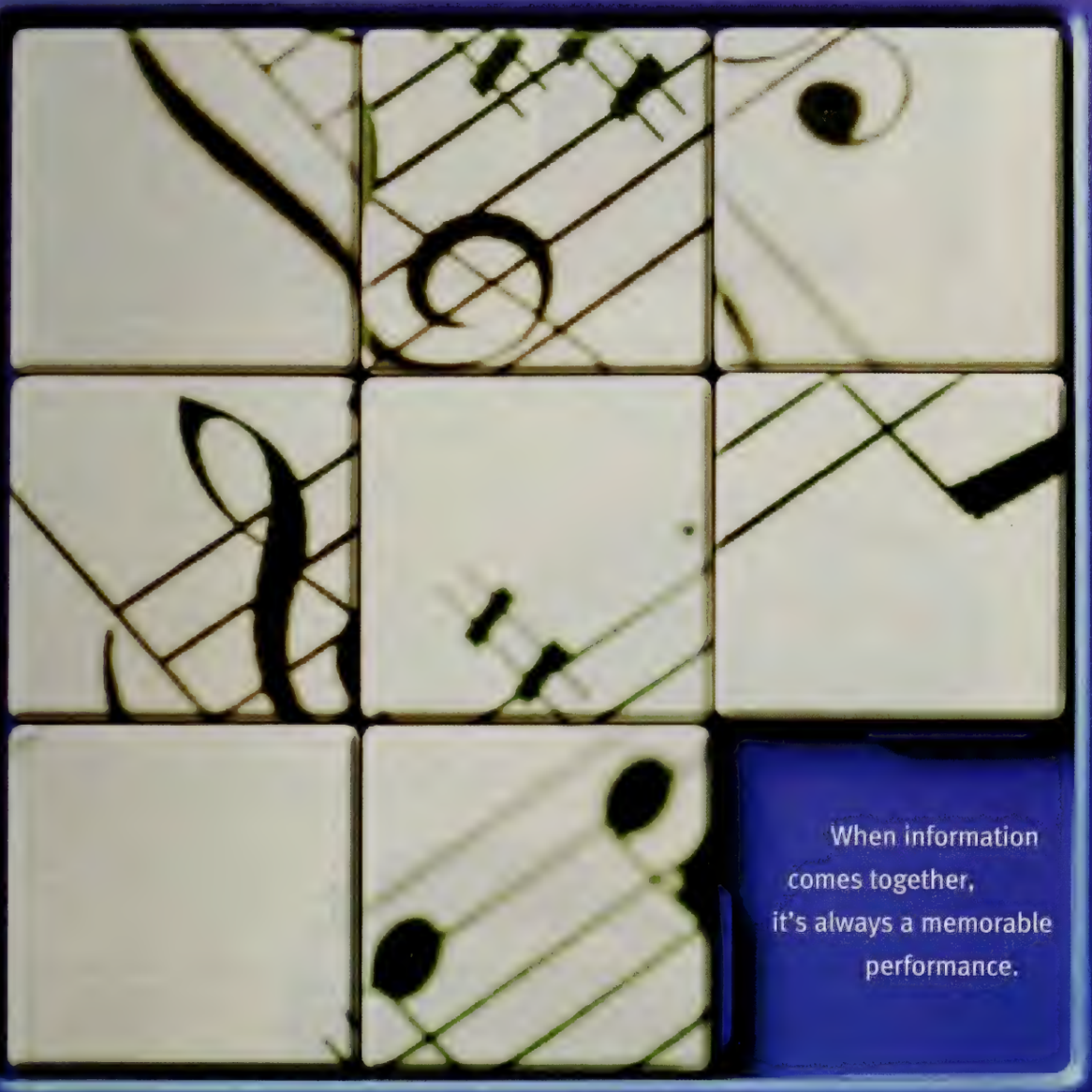


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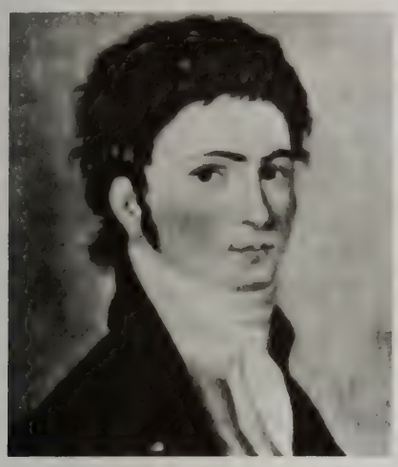


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Ludwig van Beethoven
Piano Concerto No. 1 in C, Opus 15



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. According to The New Grove Dictionary of Music and Musicians, he composed his C major concerto in 1795 and gave the first performance on December 18 that year in December. Earlier sources hold that the concerto was written probably in 1796-97, completed in 1798, and premiered during Beethoven's visit that year to Prague. He evidently revised the score somewhat before its publication in 1801. Beethoven himself wrote three different cadenzas for the first movement at a later date, presumably after 1804, judging by the keyboard range required. The first American performance was given on March 19, 1857, by pianist Franz Werner with Frédéric Ritter and the Philharmonic Society at the Music Hall in Cincinnati. B.J. Lang was soloist in the first Boston performance on January 16, 1868, in a concert of the Harvard Musical Society, Carl Zerrahn conducting. Emil Paur led a single Boston Symphony performance in Cambridge on December 12, 1895, with pianist Marie Geselschap, after which the BSO did not play the work again until February 15, 1932, with Serge Koussevitzky conducting and soloist Robert Goldsand. Subsequent Boston Symphony performances have featured Shirley Bagley (Koussevitzky conducting), Leonard Bernstein (conducting from the keyboard), Ania Dorfman and Sviatoslav Richter (Charles Munch), Claude Frank (Erich Leinsdorf and, later, Stanislaw Skrowaczewski), Rudolf Serkin and Jerome Lowenthal (Max Rudolf), Christoph Eschenbach (Seiji Ozawa), Misha Dichter (Michael Tilson Thomas), Emanuel Ax (Edo de Waart), Malcolm Frager (Klaus Tennstedt), Rudolf Serkin (Ozawa), Justus Frantz (Eschenbach), Eschenbach again (doubling as soloist and conductor), Alfred Brendel (Hiroshi Wakasugi), Rudolf Firkušný (Jesús López-Cobos), Brendel again (under Ozawa on several occasions, in April 1990, at Tanglewood in 1992, and in April 2001), Maria Tipo (Robert Spano), Radu Lupu (Mariss Jansons), Richard Goode (Ozawa), André Watts (Alan Gilbert), Murray Perahia (Bernard Haitink), Brendel (again with Ozawa), Gianluca Cascioli (the most recent subscription performances, with Roberto Abbado in November 2001), Lars Vogt (Andrey Boryeko), and Imogen Cooper (the most recent Tanglewood performance, with Gustavo Dudamel on August 25, 2006). In

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addition to the solo piano, the score calls for one flute, two each of oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Beethoven's career was intimately bound up with the keyboard, from his teens as an organist and accompanist, to his years as a composer/virtuoso playing fashionable concertos in Vienna, and even beyond that, after encroaching deafness put an end to his performing. In later years, almost stone deaf, Beethoven still improvised at the keyboard alone and sometimes for friends, extemporizing brilliantly as in the old days, when by then he could not hear a note he played. His fingers could still find the music in his inner ear.



An engraving of Beethoven by Johann Neidl from 1800; the image on page 37 is of an 1801 engraving of Beethoven by C.F. Riedl

So pervasive was the piano to Beethoven that we have to remind ourselves that he was of the first generation to grow up playing the instrument, which was still relatively new and developing fast. Haydn and Mozart came up playing the harpsichord and only later arrived at the piano. As musicians tend to be, Beethoven was critical of other keyboardists. "Putsch, putsch, putsch," he said of the splashy new virtuosos, "and what does it all mean? Nothing!" He heard Mozart perform, he said, and the man didn't know how to play the piano: no legato, no singing style. And, he added, Mozart didn't know how to write for the piano either.

On one hand this is archetypical musicianly kvetching about the competition. On the other hand, in his terms, Beethoven was right. From the beginning the piano was his frame of reference, and for a long time the better part of his income. The consummate professional, he paid intricate attention to finding new and idiomatic ways to play the piano and to compose for it. Meanwhile he was an adviser to piano manufacturers, who took what he said seriously. Mostly what he told them was: make pianos bigger and stronger. His music said the same thing. As soon as an instrument appeared with higher notes he used them, and the force of his conceptions demanded louder and richer instruments.

In other words, as performer as well as composer, Beethoven looms large in the development of the modern piano, in its playing and composing technique, even in its design. All that, in turn, is another symptom of the Beethoven approach to everything creative: a rock-solid grounding in technique and tradition, but no less a relentless pushing of every envelope.

If you were a virtuoso in Beethoven's day, a prime bread-and-butter medium was the concerto, and to his programs Beethoven often added solo improvisations. He was celebrated for the power and sheer velocity of his playing, the brilliance of his trills, but above all for the fire and imagination of his improvisations. Years before his music started to define the rising Romantic temperament, that wild and passionate spirit was prophesied in the music that flowed directly from his mind to his fingers.

Thus while the hoary division of Beethoven's work into Early, Middle, and Late periods persists, one of the caveats to that pattern is that when it came to his own instrument the piano, the Middle started early: the authentic Beethoven voice appears first in works including the piano sonatas and piano trios. It was in the last years of the eighteenth century, when he was composing the startling and prophetic piano trios of Opus 1, that he wrote the C major concerto with one foot in the past and the other in the future.

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Even then Beethoven was often ill, but otherwise his life in those years was rather splendid. He was a hot young virtuoso and composer playing in the best salons, and had not yet been forced to confront the specter of deafness. In the pattern familiar to Mozart, as a soloist Beethoven needed to have a fresh concerto in his repertoire, written to strut his particular stuff. For that reason he didn't publish his early piano concertos right away; they were for his own use, and he tinkered with them from performance to performance. When one concerto had lost its novelty he wrote another, and only then published the old one.

Our Concerto No. 1 in C major was written after the Second in B-flat major, thus numbered because the C major was published later. The B-flat major had a long and tentative gestation; in that time, the Early Period, Beethoven was preoccupied with learning his craft, mastering one genre after another. With one reasonably successful concerto under his belt, however, Beethoven pulled together the C major in a relatively short time, probably in 1795. That year a visitor found Beethoven, miserable with colic, with four copyists stationed in the hall, writing the finale two days before the premiere. The final version of the concerto, not all that far from the original, is a score from 1800. Shortly after, Beethoven declared that he was unsatisfied with everything he'd written and intended to make a new beginning. Soon followed the epochal *Eroica*.

If the opening of the C major concerto shouts some, it does not entirely shout "*Bee-*

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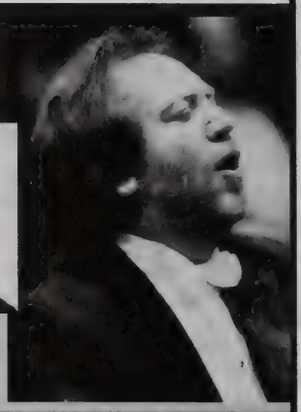
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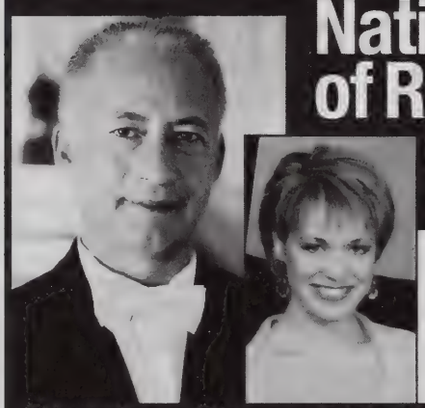


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thoven." It's a military march, a fashionable mode in concertos of the time. The music begins softly, at a distance, with a characteristic *dah, dit-dit dah* figure; with a stately *forte* the parade is upon us. The martial first theme is followed by a lyrically contrasting second; the gesture is expected, the music attractive but impersonal. But the key is Beethovenian: E-flat for a second key rather than the conventional G, a move in the flat rather than sharp direction, of a kind that will become a lifelong Beethoven thumbprint. The soloist enters not on the main theme but with something new—lyrical, quiet, and inward, which alerts us that the agenda of the soloist and the orchestra are not quite the same. In fact, for all the flamboyant passagework, the soloist never plays the martial main theme. The essential voice of the soloist breaks out above all in the middle, at the onset of the development: a suddenly rich and passionate, shrouded, almost minorish E-flat major section, in sound and import entirely Beethoven.

The first movement ends with the expected martial fervor, and the second-movement Largo commences in A-flat major with a slow version of the work's opening rhythmic motto: *dah, dit-dit dah.* But this movement picks up the mood of the middle of the first movement—atmospheric and introspective, gradually passionate. Again we hear that strangely shadowed major. The main theme has a noble simplicity; the orchestral scoring is rich, warm, and touching. The piano garlands familiar from Classical slow movements are here not precious and *galante* so much as atmospheric and introspective. In the searching coda there is a striking and soulful duet between piano and clarinet.

So where does this story lead us? A first movement in which the orchestra is militant and the soloist tending more to thoughtful and expressive. A second movement where those latter qualities take over. Then, fun and games.

All of Beethoven's concerto finales are rondos, and rondo finales were supposed to be light, quirky, rhythmical, and folksy, with lots of teasing accompanying the periodic return of the rondo theme. Beethoven plays that game to the hilt, but pushes it: his rondo theme goes beyond merely folksy to a rumbustious, floor-shaking barn dance. For an added fillip, we're not sure whether the main theme begins on an upbeat or a downbeat, so the metric sense gets amusingly jerked around. On its last appearance the rondo theme enters in the wrongest of wrong keys, B major, before getting chased back to the proper C major. The contrasting sections are largely glitteringly virtuosic. The middle section features a jovial and jokey tune in A minor, perhaps to parallel the minorish major in the middle of the first movement.

For a telling last touch, just before the flashy last cadence there is a brief turn to lyrical and touching. That's been the undercurrent all along of this concerto that on the surface purports to be militant and exuberant, but is also a good deal more.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches writing at Tufts University. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.

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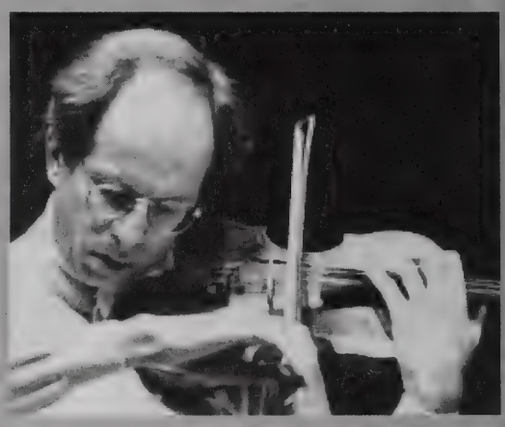
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Nikolai Rimsky-Korsakov's autobiography, *My Musical Life*, goes in and out of print but can be found in libraries, or second-hand via the web. The article on Rimsky in the 2001 edition of The New Grove Dictionary of Music and Musicians is by Marina Frolova-Walker; the article in the 1980 edition of Grove was by Gerald Abraham, who had written a 1945 biography of the composer.

Charles Dutoit has recorded the *Russian Easter Overture* with the Montreal Symphony Orchestra (Decca). Other recordings include Antál Dorati's with the London Symphony Orchestra (Mercury Living Presence), Arthur Fiedler's with the Boston Pops Orchestra (RCA "Living Stereo"), Robert Spano's with the Atlanta Symphony Orchestra (Telarc), Yuri Temirkanov's with the New York Philharmonic (RCA), and David Zinman's with the Baltimore Symphony Orchestra (Telarc).

The Stravinsky article in the expanded (2001) New Grove Dictionary of Music and Musicians is by Stephen Walsh, who is also the author of an important two-volume Stravinsky biography: *Stravinsky–A Creative Spring: Russia and France, 1882-1934* and *Stravinsky–The Second Exile: France and America, 1934-1971* (Norton). Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works*

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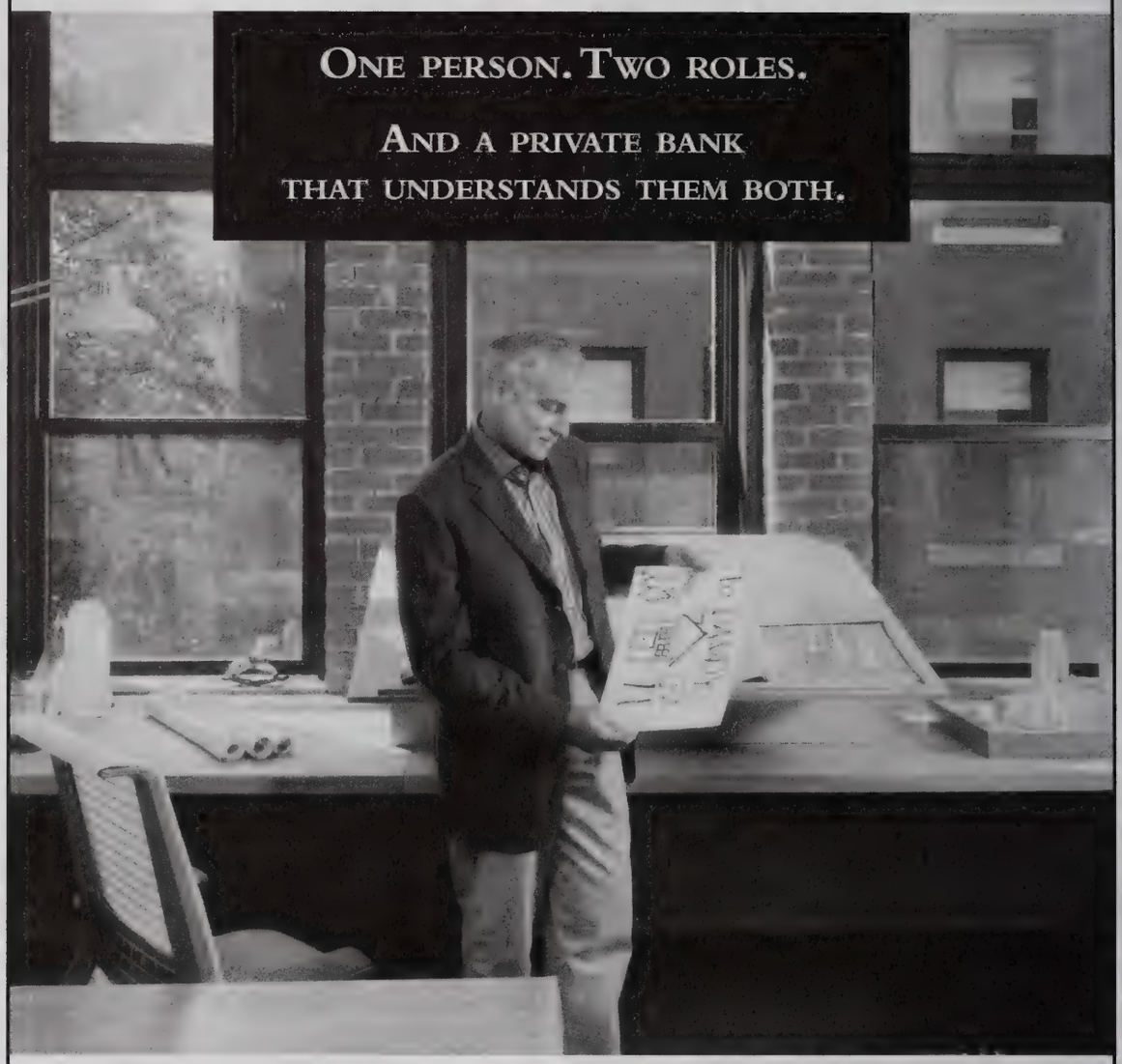
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(University of California), also provided the Stravinsky article for the 1980 edition of The New Grove; this was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). Charles M. Joseph's *Stravinsky Inside Out* challenges some of the popular myths surrounding the composer (Yale University Press, 2001). Also relatively recent are Joseph's *Stravinsky and Balanchine*, which studies the relationship between those two collaborators (Yale University Press), and *The Cambridge Companion to Stravinsky*, edited by Jonathan Cross, which includes a variety of essays on the composer's life and works (Cambridge University Press). Two other readily available biographies are Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback) and Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press). Other useful studies include Stephen Walsh's *The Music of Stravinsky* (Oxford paperback) and Francis Routh's *Stravinsky* in the Master Musicians series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Useful specialist publications include *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), Pieter C. van den Toorn's highly analytical *The Music of Igor Stravinsky* (Yale), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California).

Charles Dutoit has recorded Stravinsky's Symphony in C with the Orchestre de la Suisse Romande (Decca). Stravinsky's own recording is with the CBC Symphony Orchestra (either on a single CBS Masterworks disc also including the *Symphony of Psalms* with the CBC Symphony and the Symphony in Three Movements with the Columbia





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Symphony Orchestra, or in the nine-disc Sony Classical "Original Jacket Collection—Stravinsky Conducts Stravinsky"). Other recordings include Ernest Ansermet's with the Orchestre de la Suisse Romande (Decca), Leonard Bernstein's with the Israel Philharmonic (Deutsche Grammophon), Michael Tilson Thomas's with the London Symphony Orchestra (Sony Classical), and Georg Solti's with the Chicago Symphony Orchestra (Decca).

Edmund Morris's recent *Beethoven: The Universal Composer* is a thoughtful and first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies of the composer are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback) and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also well worth investigating is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers a comprehensive, thoroughly informed approach geared to the general reader (Norton paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). A much older but still crucial biography, dating from the nineteenth century, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The*



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New Grove Beethoven provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the more recent edition of Grove (2001). Also of interest are *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback) and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton). Michael Steinberg's program notes on the Beethoven piano concertos are in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's classic program notes on the Beethoven piano concertos (excluding the B-flat piano concerto) are among his *Essays in Musical Analysis* (Oxford). Roger Fiske's *Beethoven Concertos and Overtures* is a useful volume in the series of BBC Music Guides (University of Washington paperback).

Martha Argerich recorded Beethoven's Piano Concerto No. 1 with Giuseppe Sinopoli conducting the Philharmonia Orchestra (Deutsche Grammophon). The Boston Symphony Orchestra recorded Beethoven's piano concertos in the 1980s with Rudolf Serkin under Seiji Ozawa's direction (Telarc) and in the 1960s with Arthur Rubinstein under the direction of Erich Leinsdorf (RCA). An earlier BSO recording of the Piano Concerto No. 1, from 1960, features Sviatoslav Richter with Charles Munch conducting (RCA). Noteworthy complete sets of all five concertos include Alfred Brendel's with James Levine and the Chicago Symphony Orchestra (Philips, recorded "live" in 1983), Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony Classical), Murray Perahia's with Bernard Haitink and the Concertgebouw Orchestra of Amsterdam (Sony Classical), Mitsuko Uchida's with Kurt Sanderling conducting the Bavarian Radio Symphony and the Royal Concertgebouw Orchestra of Amsterdam (Philips), and Stephen Kovacevich's with Colin Davis and the BBC Symphony and London Symphony Orchestra (Philips). Among historic issues, Artur Schnabel's recordings from the 1930s with Malcolm Sargent conducting the London Philharmonic have always held a special place (various labels, notably budget-priced Naxos Historical).

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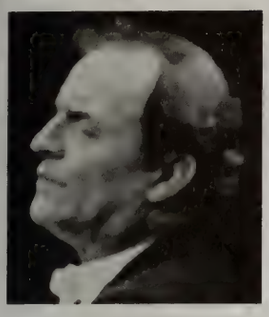


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Charles Dutoit



Since his 1980 debut with the Philadelphia Orchestra, Charles Dutoit has been invited each season to conduct all of the major United States orchestras. Last month he was named interim conductor of the Philadelphia Orchestra, beginning in the 2008-09 season. Mr. Dutoit has also performed regularly with all the great orchestras of Europe, the Israel Philharmonic, and the major orchestras of Japan, South America, and Australia. He has recorded extensively for Decca, Deutsche Grammophon, EMI, Philips, CBS, Erato, and other labels, with American, European, and Japanese orchestras. His more than 170 recordings, half of them with the Montreal Symphony, have garnered more than forty international awards. For twenty-five years (from 1977 to 2002), Mr. Dutoit was artistic director of the Montreal Symphony Orchestra. Since 1990 he has been artistic director and principal conductor of the Philadelphia Orchestra's summer festival at the Saratoga Performing Arts Center in upstate New York. Between 1990 and 1999 he led that orchestra's summer series at the Mann Music Center in Philadelphia, also leading them in a series of distinctive recordings. From 1991 to 2001 he was music director of the Orchestre National de France. In 1996 he was appointed principal conductor, and in 1998 music director, of the NHK Symphony Orchestra in Tokyo. While still in his early twenties, Charles Dutoit was invited by Herbert von Karajan to lead the Vienna State Opera. He has since conducted regularly at Covent Garden, the Metropolitan Opera, and the Deutsche Oper Berlin. At the Los Angeles Music Center Opera, he led an acclaimed production of Berlioz's *Les Troyens*. In 2003 he began a series of Wagner's operas—*Der fliegende Holländer* and the complete *Ring*—at the Teatro Colón in Buenos Aires. He frequently collaborates with such student orchestras as the Orchestra of the Curtis Institute in Philadelphia, the Juilliard Orchestra in New York, the Civic Orchestra in Chicago, and the UBS Verbier Festival Orchestra in Switzerland. He was artistic director of the Sapporo Pacific Music Festival for three seasons and is



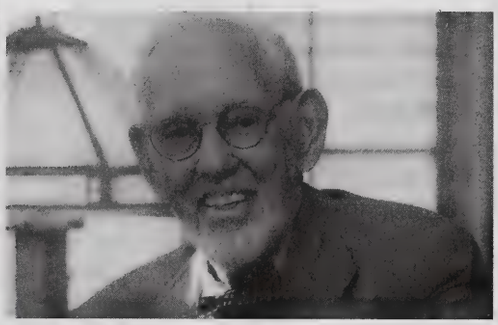
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currently music director of both the Miyazaki International Music Festival in Japan and the Canton International Summer Music Academy (CISMA) in China. For Japan's NHK Television, he has made ten documentary films for the "Cities of Music" series on musical capitals of the world. He has been honored by the governments of France and Québec, the city of Philadelphia, and the Canadian Conference of the Arts. In 1998 he was invested as Honorary Officer of the Order of Canada, the country's highest award of merit. Charles Dutoit was born in Lausanne, Switzerland; his extensive musical training included studies in Geneva, Siena, Venice, and Boston. A globetrotter motivated by his passion for history and archaeology, political science, art, and architecture, he has so far visited 195 countries. He maintains residences in Switzerland, Paris, Montreal, Buenos Aires, and Tokyo. Charles Dutoit made his Boston Symphony Orchestra debut with Symphony Hall subscription concerts in February 1981; his Tanglewood debut with the BSO followed in August 1982, and he has since led the BSO frequently at both venues. His most recent subscription appearances with the orchestra were in October 2004, his most recent Tanglewood appearance, leading two programs, in July 2005.

Martha Argerich



Born in Buenos Aires, Martha Argerich began piano lessons at the age of five with Vincenzo Scaramuzza. Considered a child prodigy, she soon performed in public. After moving to Europe in 1955, she continued her studies in London, Vienna, and in Switzerland, with Seidlhofer, Gulda, Magaloff, Mrs. Lipatti, and Stefan Askenase. She won both the Bolzano and Geneva piano competitions in 1957, and the Warsaw International Chopin Competition in 1965. Since then she has been one of the most prominent pianists in the world. Martha Argerich has been highly acclaimed for her performance of the virtuoso 19th- and 20th-century piano literature. Her extensive repertoire includes Bach, Bartók, Beethoven, and Messiaen, as well as Chopin, Schumann, Liszt, Debussy, Ravel, Franck, Prokofiev, Stravinsky, Shostakovich, and Tchaikovsky. Although she is a frequent guest with the most prestigious orchestras, conductors, and music festivals in Europe, Japan, and America, chamber music likewise takes a significant role in her musical life. She regularly plays and records with pianists Nelson Freire and Alexander Rabinovitch, cellist Mischa Maisky, and violinist Gidon Kremer. Since 1998 she has been the artistic director of the Beppu Festival in Japan. In 1999 she created the International Piano Competition and Festival Martha Argerich in Buenos Aires, and in June 2002 she initiated the Progetto Martha Argerich in Lugano. Ms. Argerich has recorded for EMI, Sony, Philips, Teldec, and Deutsche Grammophon; many of her performances have been telecast worldwide. Among her numerous honors are Grammy awards for her recording of Bartók and Prokofiev concertos, for Prokofiev's *Cinderella* with Mikael Pletnev, and, most recently, for Beethoven's piano concertos 2 and 3 with the Mahler Chamber Orchestra under Claudio Abbado (Deutsche Grammophon). Named by *Musical America* as its 2001 "Musician of the Year," she has also been named "Artist of the Year" by *Gramophone* magazine and received that magazine's award for Best Piano Concerto Recording of the Year for her recording of the Chopin concertos. She has also earned the "Choc" of the *Monde de la Musique* for her Amsterdam recital disc and been named Deutscher Schallplatten Kritik Artist of the Year. Ms. Argerich was made an Officier de l'Ordre des Arts et Lettres by the French government in 1996 and a Commandeur de l'Ordre des Arts et des Lettres in 2004. She became a member of Rome's Accademica di Santa Cecilia in 1997. In Japan she was awarded "The Order of the Rising Sun, Gold Rays with Rosette" by the Emperor and the prestigious "Praemium Imperiale" by the Japan Art Association in 2005. Martha Argerich made her Boston Symphony debut in October 1979, subsequently appearing with the BSO in December 1981 (in Boston and at Carnegie Hall), in October 1990 (again in Boston and at Carnegie Hall), at Tanglewood in August 1998, and at Tanglewood in August 2004.

Throughout its long and illustrious history, the Boston Symphony Orchestra has been a leader among orchestras. Now, under the direction of James Levine, the BSO has entered an energizing and unprecedented phase of artistic growth and is poised to become the pre-eminent symphonic institution in the world.

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NEXT PROGRAM...

Thursday, March 15, at 10:30 a.m.
(Open Rehearsal)
Thursday, March 15, at 8
Friday, March 16, at 1:30
Saturday, March 17, at 8

Pre-Concert Talks by Marilyn McCoy, scholar/teacher

JAMES LEVINE conducting

MAHLER — Symphony No. 3

First Part

I. Kräftig. Entschieden.
[Forceful. Decisive.]

INTERMISSION

Second Part

II. Tempo di Menuetto. Sehr mäßig.
Ja nicht eilen! Grazioso.
[In minuet tempo. Very moderate.
Don't hurry! Graceful.]

III. Comodo. Scherzando. Ohne Hast.
[Easygoing. Jesting. Without haste.]

IV. Sehr langsam. Misterioso. Durchaus *ppp*.
[Very slow. Mysterious. *ppp* throughout.]
Words by Nietzsche

V. Lustig im Tempo und keck im Ausdruck.
[Cheerful in tempo and jaunty in expression.]

VI. Langsam. Ruhevoll. Empfunden.
[Slow. Peaceful. Deeply felt.]

STEPHANIE BLYTHE, mezzo-soprano
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
THE AMERICAN BOYCHOIR, FERNANDO MALVAR-RUIZ, music director

James Levine and the BSO are joined by mezzo-soprano Stephanie Blythe, the women of the Tanglewood Festival Chorus, and the American Boychoir for Mahler's extraordinary Symphony No. 3. Written mostly in 1895-96, the beautiful Third is the second of Mahler's trio of "*Wunderhorn* Symphonies" that set texts from the collection of folk poetry *Des Knaben Wunderhorn* ("Youth's Magic Horn"). In this symphony—an expansive work beginning with a forty-minute march conceived originally as an evocation of summer's arrival, and concluding with a deeply moving slow movement evoking the all-embracing power of love—Mahler employs two texts, Nietzsche's "O Mensch! Gib Acht!" from *Also sprach Zarathustra* and the *Wunderhorn* poem "Es sungen drei Engel" ("Three angels were singing").

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to the Sunday-afternoon concert on March 25, and one hour before the start of each Open Rehearsal.

Thursday, March 15, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—March 15, 8-10:05
Friday 'B'—March 16, 1:30-3:35
Saturday 'A'—March 17, 8-10:05

JAMES LEVINE conducting
STEPHANIE BLYTHE, mezzo-soprano
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
AMERICAN BOYCHOIR, FERNANDO MALVAR-RUIZ, music director

MAHLER Symphony No. 3

Friday Evening—March 23, 8-10:40
Sunday Afternoon—March 25, 3-5:40
(Pension Fund Concert)
Tuesday 'C'—March 27, 8-10:40

JAMES LEVINE conducting
KARITA MATTILA, soprano (Leonore)
LISA MILNE, soprano (Marzelline)
JOHAN BOTHA, tenor (Florestan)
MATTHEW POLENZANI, tenor (Jaquino)
ALBERT DOHMEN, bass-baritone (Don Pizarro)
JAMES MORRIS, bass-baritone (Don Fernando)
ROBERT LLOYD, bass (Rocco)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN *Fidelio*
(concert performance with supertitles)

Thursday 'C'—March 29, 8-10:20
Friday Evening—March 30, 8-10:20
Saturday 'A'—March 31, 8-10:20

JAMES LEVINE conducting
ALFRED BRENDEL, piano

MOZART Symphony No. 25
MOZART Piano Concerto No. 17 in G, K.453
SCHULLER *Where the Word Ends*
(world premiere; BSO 125th Anniversary Commission)
RAVEL *Daphnis et Chloé*, Suite No. 2

Thursday 'C'—April 5, 8-10:10
Friday 'A'—April 6, 8-10:10
Saturday 'B'—April 7, 8-10:10

CHRISTOPH VON DOHNÁNYI conducting
PIERRE-LAURENT AIMARD, piano

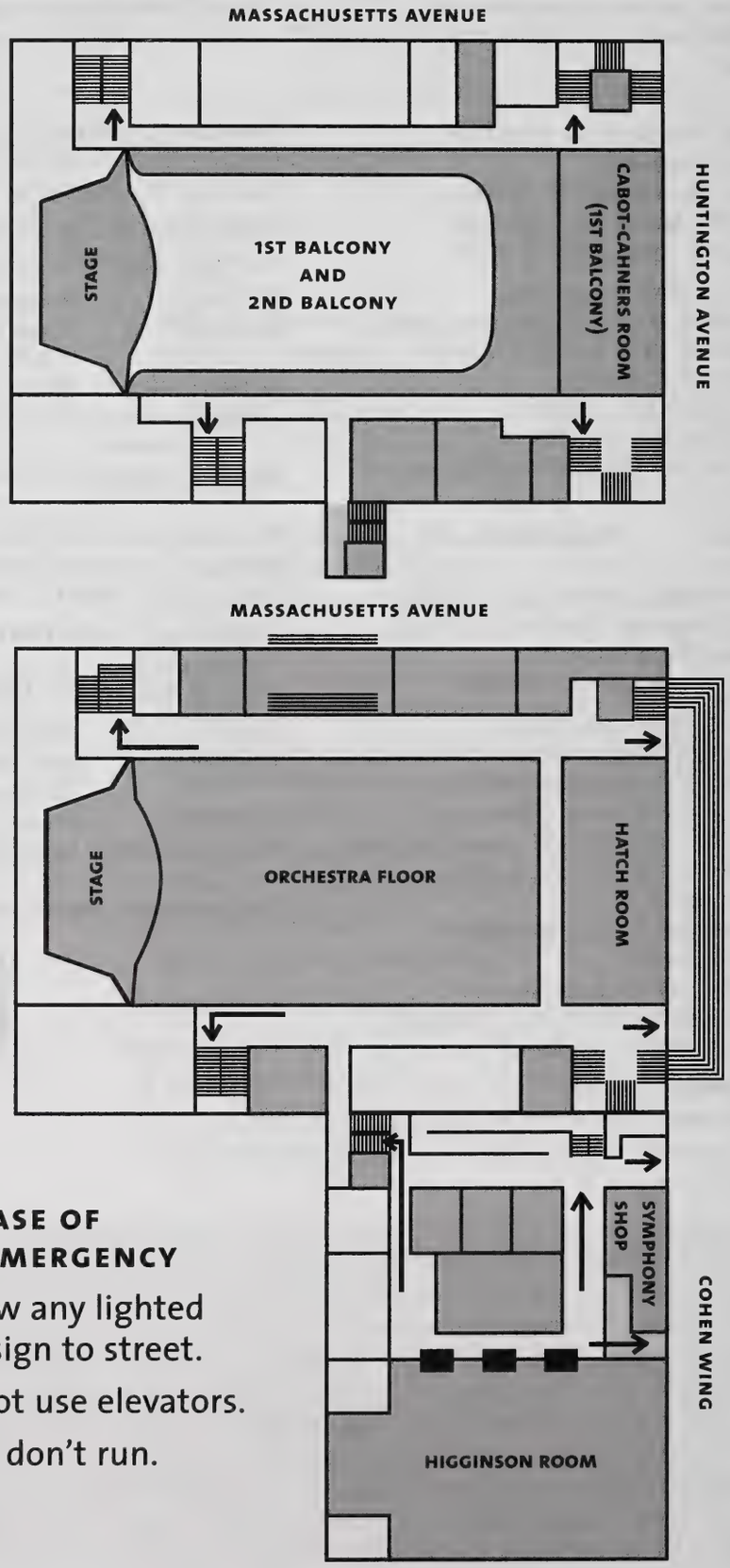
LIGETI *Atmosphères*
WAGNER Prelude to Act I of *Lohengrin*
BARTÓK Piano Concerto No. 2
TCHAIKOVSKY Symphony No. 4

Programs and artists subject to change.

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

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LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 99.5 FM.

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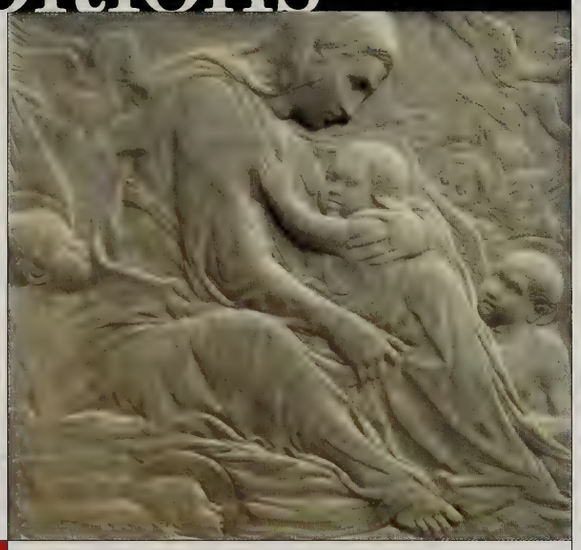
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mfa exhibitions

Donatello to Giambologna: Italian Renaisance Sculpture at the Museum of Fine Arts, Boston

THROUGH JULY 8

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Donatello, *Madonna of the Clouds,* (detail), about 1425–35. Stone; marble. Gift of Quincy Adams Shaw through Quincy Adams Shaw, Jr., and Mrs. Marian Shaw Haughton.



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THROUGH AUGUST 1

Weng Tonghe, *One-stroke Calligraphy of the Character "Hu," Tiger* (detail), Chinese, Qing Dynasty, 1890. Ink on paper. Wan-go H. C. Weng Collection.

War and Discontent

APRIL 10–AUGUST 5

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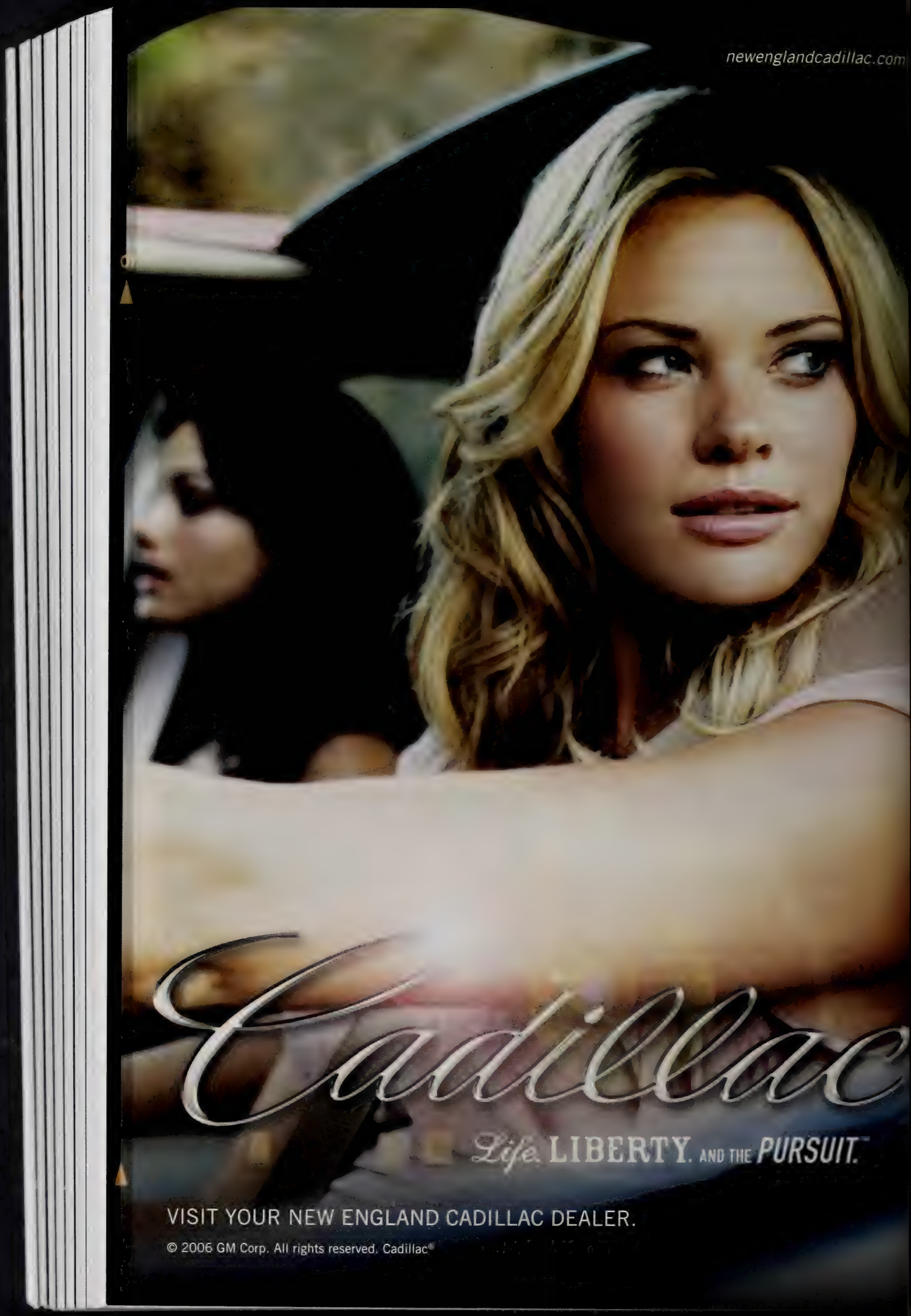
Suara Welitoff, still from *Airplanes,* 2002. Film/video. Maud Morgan Prize Purchase Fund.

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BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
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Seiji Ozawa, *Music Director Laureate*
126th Season, 2006-2007



CHAMBER PRELUDE II
Saturday, March 10, at 6

COMMUNITY CONCERT V
Sunday, March 11, at 3, at Peabody City Hall, Peabody, MA
This free concert is generously supported by the State Street Foundation.

XIN DING, violin (1st violin in Bridge)
CATHERINE FRENCH, violin (1st violin in Tchaikovsky)
KAZUKO MATSUSAKA, viola (1st viola in Bridge)
EDWARD GAZOULEAS (1st viola in Tchaikovsky)
MIHAIL JOJATU (1st cello in Bridge)
OWEN YOUNG (1st cello in Tchaikovsky)

BRIDGE — String Sextet in E-flat, for two violins, two violas, and two cellos
- Allegro moderato
- Andante con moto
- Allegro ben moderato

TCHAIKOVSKY — *Souvenir de Florence*, Opus 70, for string sextet
- Allegro con spirito
- Adagio cantabile e con moto
- Allegretto moderato
- Allegro vivace

Week 20

Frank Bridge (1879-1941)
Sextet in E-flat, for two violins, two violas, and two cellos

In the United States, if not in his home country of England, Frank Bridge (1879-1941) is perhaps best known as Benjamin Britten's most important teacher, and the author of a tune that Britten borrowed for his *Variations on a Theme by Frank Bridge*. Bridge was part of the boundary generation of English composers that also included Vaughan Williams and Holst, a generation that revitalized classical music in Britain at the start of the twentieth century. Bridge had studied composition at the Royal College of Music, most importantly with Charles Villiers Stanford. He was an excellent all-around musician. He trained as a violinist, and performed as violist with both the Joachim String Quartet and the English String Quartet; in addition, his conducting abilities were greatly admired.

Although he also wrote for larger forces, his most important pieces are probably to

be found in the chamber music genres. He wrote many works for string quartet (four numbered, and several by other titles), several piano trios, and other substantial works. Many of these, and many of his songs, draw on a kind of English Impressionist or pastoral tradition. His later works are considered to be of a more personal and questing style, with increasing chromaticism and formal breadth. His Piano Sonata seems to have marked a new direction, revealing his awareness of contemporary tendencies in the music of Berg and other progressive composers.

Bridge worked on the String Sextet over the course of several years between 1906 and 1912. Any composer writing a string sextet will likely first think of Brahms, whose two sextets are the zenith of the genre. The lush textures of Bridge's piece hint at more than a passing familiarity with those precedents. The piece is in three movements, fast–slow–fast. The first begins with a soaring 3/4 melody in the first violin doubled by first viola, with rich counterpoint in the rest of the ensemble. This is interrupted by a strongly accented passage—brief but just enough to establish a contrast balancing the predominant lyricism of the main material. The narrative of the movement is complex, passing through several subsidiary episodes, related but of varying character—a falling, quiet, sequenced melody; a short, staccato figure introduced by the second cello; a dotted-note figure, perhaps growing out of the latter, again introduced by the second cello, with a reminder of our opening theme in the other cello (this last in a strange, minor-tinged D major, or vice versa—unusual for a movement in E-flat). A much slower, "*largamente*" pronouncement of the theme concludes the movement.

In the second movement, an Andante con moto in 6/8 time (C-sharp minor), the sighing dotted-note figure taken by the higher strings is heard virtually throughout the first part of the movement in combination with other figures in beautifully changing patterns. A scherzo-like Allegro giusto in A minor intervenes at twice the speed (and in a new meter, 12/16 written as 2/4). The return to the original Andante tempo begins in E major, now with a much more forward melodic element; the close is *ppp* and back in C-sharp minor. The finale is strongly related to the opening movement in much of its musical material. The opening thirty-one bars (note the asymmetry of the number) are a precursor to the main part of the movement, and return toward the end. The falling chromatic accompaniment, *pianissimo*, lends a mysterious quality. In the quick main body of the movement, marked "*animato*," we hear frequent references to material from the earlier movements.

The Sextet was premiered on June 19, 1913, in what was to become Wigmore Hall in London. Bridge's own quartet, the English String Quartet, in which he played viola, was joined by violist Ernest Tomlinson and cellist Felix Salmond.

—Robert Kirzinger

Pyotr Ilyich Tchaikovsky (1840-1893)
Souvenir de Florence, Opus 70, for string sextet

The first time Pyotr Ilyich Tchaikovsky visited Florence with his brother Anatoly in the fall of 1877 he found it depressing. Nonetheless, something drew him back again and again, and he did some of his best work there—the Fourth Symphony, *Eugene Onegin*, the Suite No. 1 for Orchestra, part of *The Maid of Orleans*, and, much later, *The Queen of Spades*. He owed the city what he thought of as "the happiest months of my life." It was an escape from Moscow and at the same time it always made him nostalgic for home, marveling that as he basked in Tuscan sunshine it was winter in Moscow, with "Muscovites, men and women, walking by...wrapped

in furs, the quiet undisturbed by the noise of carriages, sleighs sliding silently by..." And once at least, to get to something more like home without actually returning, he left Florence for the colder March of Switzerland.

In January 1890, Tchaikovsky, soon to be fifty, journeyed to Florence for what turned out to be the last time. On the last day of the month he began the score of *The Queen of Spades*, and he had made immense progress by the time he left at the end of March. As relaxation he returned to chamber music. The sketch of what was to be called *Souvenir de Florence* was completed in July and the full score in August: "I wrote it with the utmost pleasure and enthusiasm, and with no effort whatsoever," he reported to Mme. von Meck (actually while work was still in progress). He arranged for a private hearing in November during the rehearsals for *The Queen of Spades*, and on the basis of that he resolved to rework the third and fourth movements. He was also busy with his opera *Yolanta*, with *The Nutcracker*, and the symphonic ballad *The Voyevode*, with the result that work on *Souvenir de Florence* was not finished until January 1892. The first public performance was given at a concert of the St. Petersburg Chamber Music Society on December 6, 1892, the players being Leopold Auer, Emmanuel Krüger, Franz Hildebrandt, Sergei Korguyev, Alexander Verzhbilovich, and Alexander Kuznetsov.

Three string quartets, the A minor piano trio, and *Souvenir de Florence* comprise Tchaikovsky's major works for chamber ensemble. The Florentine sextet is the last and the finest, rich in expansive and often subtly harmonized melody, gorgeously scored, and aglow with vitality and love.

—Michael Steinberg

A former faculty member of the Central Conservatory of Music in Beijing, violinist **Xin Ding** was concertmaster of both the China Youth Symphony Orchestra and the China Chamber Orchestra. After receiving her bachelor of arts degree from the Central Conservatory of Music in 1995, she won the Gold Prize of the National String Quartet Competition in China. She has appeared as soloist and in chamber music throughout China, England, France, and Japan. Since 1997, her performances in New England have included appearances with the New Hampshire Symphony, the Boston Philharmonic, and other ensembles. Xin Ding joined the Boston Symphony Orchestra in January 1999.

A native of Victoria, British Columbia, violinist **Catherine French** has performed frequently as a recitalist in the United States and Canada. Recent chamber music appearances have included concerts with the Boston Artists Ensemble and Prelude Concerts at Symphony Hall and Tanglewood. The recipient of numerous Canadian study grants, she won the grand prize at the National Competitive Festival of Music in 1986, was overall winner of the Canadian Music Competition in 1988, and won first prize in the CBC Young Artists Competition in 1989. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the BSO's violin section in September 1994.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, Pittsburgh Ballet Theater, and Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center fellow in 1985, she holds a bachelor's degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Terger, and a master's degree from the

State University of New York, where she studied viola with John Graham. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. Ms. Matsusaka has been a soloist with the Central Massachusetts Symphony, the Newton Symphony Orchestra, and the Boston Pops Orchestra. A prizewinner in the Fischoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival.

Violist **Edward Gazouleas** joined the Boston Symphony at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Before joining the BSO he was a member of the Pittsburgh Symphony viola section from 1985 to 1990, performing prior to that with the Concerto Soloists of Philadelphia, the New Haven Symphony Orchestra, the Chamber Orchestra of New England, and as first-desk player with the New York String Orchestra under Alexander Schneider. An avid chamber musician, Mr. Gazouleas was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. He also performed at the Norfolk Festival and the Pensacola Chamber Music Festival. He has taught viola as an instructor at Temple University and privately at Swarthmore College. He has performed locally with the Boston Artists Ensemble and Collage New Music.

Romanian-born cellist **Mihail Jojatu** joined the Boston Symphony Orchestra in 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season. Mr. Jojatu studied at the Bucharest Academy of Music before coming to the United States in 1996. He then attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman, and worked privately with Bernard Greenhouse of the Beaux Arts Trio. Through Boston University, he also studied with BSO principal cellist Jules Eskin. Mr. Jojatu has collaborated with such prestigious artists as Gil Shaham, Sarah Chang, Peter Serkin, Glenn Dicterow, members of the Juilliard and Muir string quartets, and Seiji Ozawa, who asked him to substitute for Mstislav Rostropovich in rehearsing the Dvořák Cello Concerto with the Tanglewood Music Center Orchestra. A winner of the concerto competition at Boston University School for the Arts (subsequently appearing as soloist with Keith Lockhart and the Boston Pops Orchestra), he also won first prize in the Aria Concerto Competition at the Boston Conservatory and was awarded the Carl Zeise Memorial Prize in his second year as a Tanglewood Music Center Fellow. He has performed as guest soloist with the Radio Symphony Orchestra of Bucharest and has won numerous awards in Romania for solo and chamber music performance. Mihail Jojatu is also a member of the Triptych String Trio, which recently released its first compact disc.

Cellist **Owen Young** joined the BSO in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras. Mr. Young has performed frequently with singer/songwriter James Taylor, including the nationally televised recorded concert "James Taylor Live at the Beacon Theatre" in New York City. He is on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the Longy School of Music, and is active in Project STEP (String Training and Education Program for students of color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he was a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, Mr. Young was a Tanglewood Music Center Fellow in 1986 and 1987. After winning an Orchestra Fellowship in 1987, he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.

2006–2007
SEASON

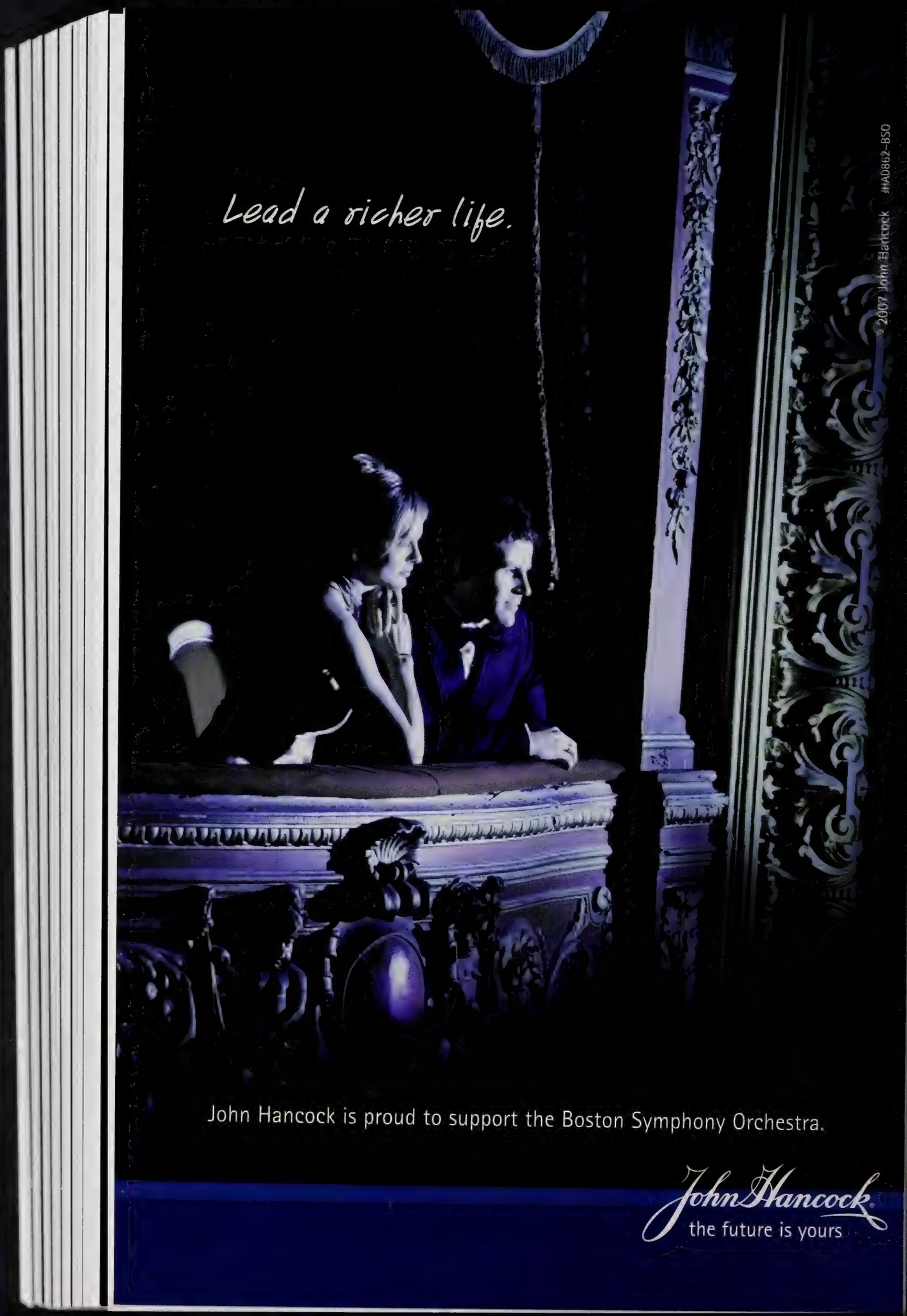
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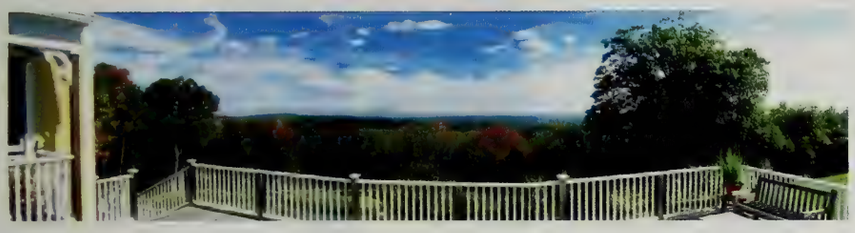
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This week's Pre-Concert Talks are given by scholar/teacher Marilyn McCoy.

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New This Season: BSO Podcasts

You can now learn about BSO subscription programs via Concert Preview Podcasts, introduced this season on the Boston Symphony website, www.bso.org, and on iTunes. Typically ten to fifteen minutes in length, the podcasts include musical examples (often drawn from past BSO performances) from the works to be performed, and are prepared and presented by the BSO Publications Department—Director of Program Publications Marc Mandel, Publications Associate Robert Kirzinger, and Publications Coordinator Eleanor McGourty—in cooperation with the BSO's website managers. The podcast for each week can be accessed on the homepage, and on the schedule listings for each concert; they can be downloaded to most media players. Past podcasts also remain available, via the website schedule listings. You can also listen to previous podcasts, or subscribe to the entire series at no charge, at the iTunes store (a link for which also appears on the BSO homepage). BSO program notes are also included with a podcast subscription.

So far there are already about 75,000 subscribers to the BSO's podcasts via iTunes; counting iTunes subscribers along with BSO patrons who come directly to www.bso.org, about 40,000 people actively download the podcasts each week. The BSO's program notes are downloaded between 25,000 and 30,000 times each week during the Symphony Hall and Tanglewood seasons.

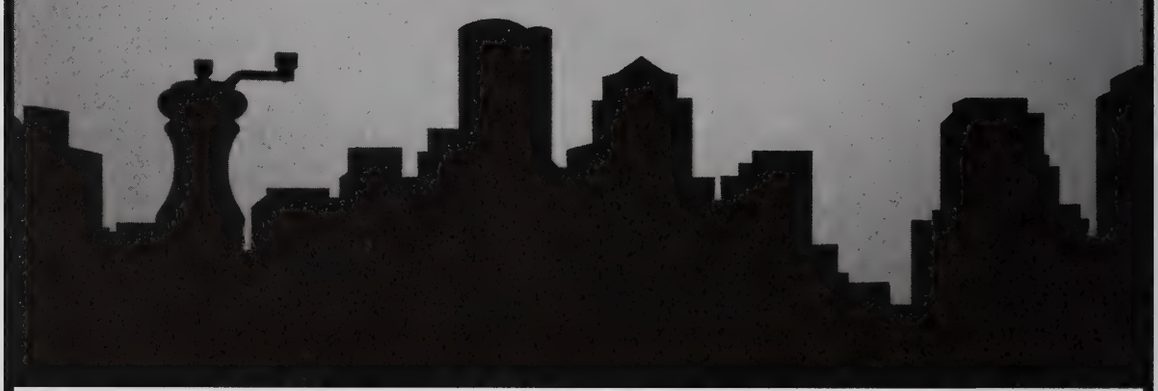
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From the Library of James Levine

In conjunction with his programs here this season, materials from the personal library of BSO Music Director James Levine continue to be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia

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from the BSO Archives. The latest display includes, among other things, a first-edition score of Beethoven's Eighth Symphony; an early piano-vocal score of Berlioz's *Damnation of Faust*; facsimile editions of Mozart's own thematic catalogue of his works, and of the manuscript of Brahms's Symphony No. 4; the first published piano-vocal score of Beethoven's opera *Fidelio*; Maestro Levine's scores of works by Charles Wuorinen and Gunther Schuller that he has previously performed (new 125th Anniversary Commissions by these two composers are being premiered by James Levine with the BSO this season), and different printed editions, from Mr. Levine's library, of the score to Mahler's Symphony No. 3.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, 1:45 p.m. prior to the Sunday-afternoon *Fidelio* performance on March 25, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, scholar/teacher Marilyn McCoy discusses Mahler's Symphony No. 3. In the weeks ahead, BSO Director of Program Publications Marc Mandel discusses Beethoven's *Fidelio* (March 23-27), BSO Publications Associate Robert Kirzinger discusses Mozart, Ravel, and Gunther Schuller's

Individual tickets are on sale for all concerts in the BSO's 2006-2007 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.



Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

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BU Opera Institute and **Chamber Orchestra**



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APRIL 19-22

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Italian libretto by
Luigi Illica and Giuseppe Giacosa
Based on *Scénes de la vie de Bohème*
by Henri Murger

William Lumpkin, Conductor
Sharon Daniels, Stage Director

The timeless story of the struggles of young love, set within a rich tapestry of Bohemian life.

Photo: Kelly Kaduce in La Bohème, 1999 . BU Photo Services

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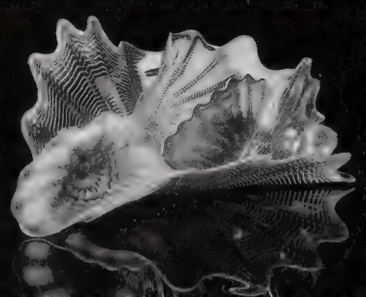
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new BSO 125th Anniversary Commission *Where the Word Ends*, and Helen Greenwald of the New England Conservatory discusses Ligeti, Wagner, Bartók, and Tchaikovsky (April 5-7).

Chamber Music Teas

Chamber Music Teas are presented by the Boston Symphony Orchestra on six non-Symphony Friday afternoons in the Cabot-Cahners Room of Symphony Hall; they offer tea and coffee, baked refreshments, and an hour-long chamber music performance by members of the BSO. Doors open at 1:30 p.m., and the concert begins at 2:30. The next Chamber Music Tea—to include a selection of traditional Latin and Irish tunes performed by BSO string players Bonnie Bewick, Tatiana Dimitriades, Rachel Fagerburg, Owen Young, and Benjamin Levy, joined by BSO percussionist J. William Hudgins—is scheduled for Friday afternoon, March 30. Tickets are $15. For further information, please call SymphonyCharge at (617) 266-1200, or visit www.bso.org.

BSO Members in Concert

Founded by BSO violinist Wendy Putnam, the Concord Chamber Players present a "String Extravaganza" on Sunday, March 18, at 3 p.m. at the Concord Academy Performing Arts Center, 166 Main Street, Concord (with a preconcert talk starting at 2 p.m.), featuring Dvořák's String Sextet in A, Opus 48, and Tchaikovsky's *Souvenir de Florence*, Opus 70. Joining them will be cellist Paul Katz as well as BSO assistant concertmaster Alexander Velinzon, principal violist Steven Ansell, and violist Rebecca Gitter. Tickets are $20 to $30. For more information, call (978) 371-9667 or visit www.concordchambermusic.org.

Founded by BSO percussionist Frank Epstein, Collage New Music closes its 2006-07 season on Sunday, March 25, at 7:30 p.m. at Harvard University's Paine Hall. The program includes arias from Charles Fussell's *The Astronaut's Tale* and his *Goethe Lieder*, both featuring soprano Janet Brown; Sydney Hodkinson's *Stony Brook Jam*, Michael Daugherty's *Jackie's Song*, and Shulamit Ran's *Mirage*. Tickets at $20 (discounted for seniors, free for students) are available at the door or by calling (617) 325-5200. For more information, visit www.collagenewmusic.org.

The Muir String Quartet—BSO violinist Lucia Lin and BSO principal violist Steven Ansell, violinist Peter Zazofsky, and cellist Michael Reynolds—perform quartets by Haydn, Berg, and Schumann on Monday, March 26, at 9 p.m. at the John Nazarian Center for the Performing Arts at Rhode Island College in Providence. Tickets are $30, with discounts for seniors and students. For more information, or to order tickets, call (401) 456-8144.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

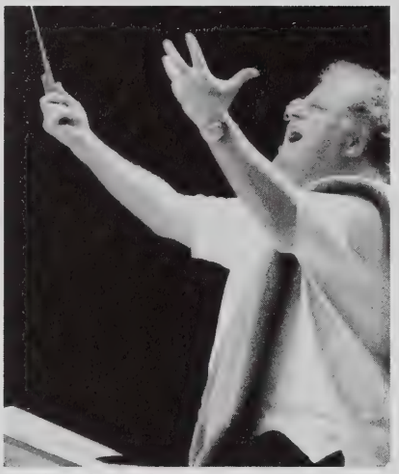
Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915*, Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra, and Dvořák's *New World* Symphony; the conclusion of the two-season Beethoven/Schoenberg project (this year including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*); Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Brahms, Harbison, Haydn, Mozart, Ravel, and Schumann. Highlights of Mr. Levine's 2007 Tanglewood season with the BSO will include an Opening Night program of Mendelssohn and Tchaikovsky; Mahler's Symphony No. 3; a concert pairing Bartók's *Bluebeard's Castle* with Brahms's First Symphony; and Berlioz's *La Damnation de Faust*, as well as works by Beethoven, Carter, Harbison, Mozart, Ives, and Ravel. In addition he will lead a concert performance with the Tanglewood Music Center Orchestra of Verdi's *Don Carlo* and a staged Tanglewood Music Center production of Mozart's *Così fan tutte*. Also at the Tanglewood Music Center, he will continue to work with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Then, in late August and early September, he and the BSO will make their first European tour together, to include the Lucerne Festival, the Schleswig-Holstein Festival in Hamburg, Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine leads new Met productions of Puccini's *Madama Butterfly* (including a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*, and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS

Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, and a 2006 *Opera News* Award.



Michael J. Lutch



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James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin‡
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
Theodore W. and Evelyn Berenson Family chair

*Bonnie Bewick
Stephanie Morris Marryott and Franklin J. Marryott chair

*James Cooke
Catherine and Paul Buttenwieser chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Mary B. Saltonstall chair, fully funded in perpetuity

*Kelly Barr
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jason Horowitz

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Glen Cherry
*Julianne Lee

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne‡
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

*Participating in a system of rotated seating
‡On sabbatical leave
○On leave
§Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

---

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984

Assistant Principal
Benjamin Wright

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

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Seiji Ozawa, *Music Director Laureate*
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Friday, March 16, at 1:30
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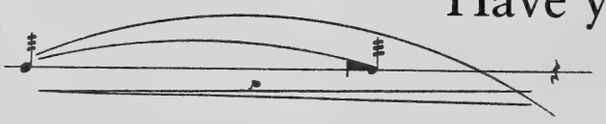
JAMES LEVINE conducting

MAHLER — Symphony No. 3

First Part

I. Kräftig. Entschieden.
[Forceful. Decisive.]

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Second Part

II. Tempo di Menuetto. Sehr mäßig.
Ja nicht eilen! Grazioso.
[In minuet tempo. Very moderate.
Don't hurry! Graceful.]

III. Comodo. Scherzando. Ohne Hast.
[Easygoing. Jesting. Without haste.]

IV. Sehr langsam. Misterioso. Durchaus *ppp*.
[Very slow. Mysterious. *ppp* throughout.]
Words by Nietzsche

V. Lustig im Tempo und keck im Ausdruck.
[Cheerful in tempo and jaunty in expression.]

VI. Langsam. Ruhevoll. Empfunden.
[Slow. Peaceful. Deeply felt.]

STEPHANIE BLYTHE, mezzo-soprano
WOMEN OF THE TANGLEWOOD
FESTIVAL CHORUS, JOHN OLIVER, conductor
THE AMERICAN BOYCHOIR,
FERNANDO MALVAR-RUIZ, music director

Text and translation are on page 35.

This week's performances by the Tanglewood Festival Chorus are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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The evening concerts will end about 10:05 and the afternoon concert about 3:35.

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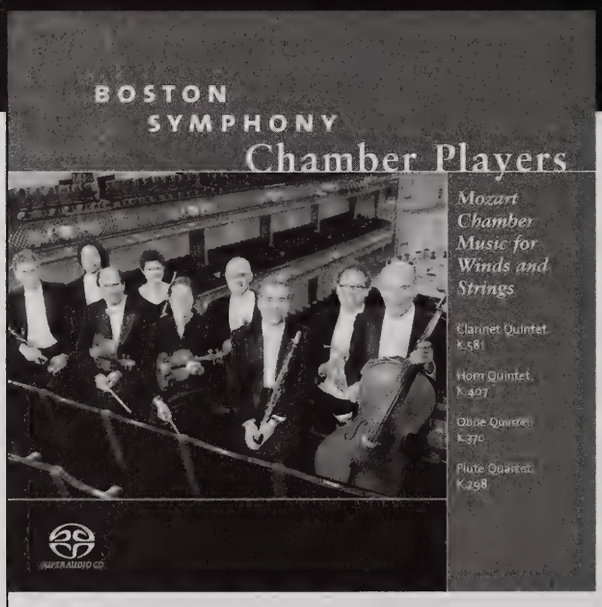
The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

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From the Music Director

I can think of few works in the repertoire that speak for themselves so clearly and powerfully as Mahler's Third Symphony, a work that never fails to amaze and gratify me each time I come back to it. We all know about the famous conversation between Mahler and Sibelius in which Mahler said that for him a symphony had to encompass the entire world. Nowhere can one point to this more clearly than in the Third, with its succession of movements intended originally to evoke—even though Mahler ultimately decided not to keep his titles for the individual movements—the arrival of summer, and then what we might learn from the flowers of the meadow, the animals of the forest, humanity, the angels, and love (a single word that in itself says so much).

The way Mahler uses the different orchestral sections, whether separately or in combination; his specific use of individual instruments (note, for example, the posthorn interludes of the third movement); the way he employs overwhelmingly full orchestral textures in certain parts of the work and lighter scoring in others; the incorporation of human voices—mezzo-soprano, women's chorus, and children's cho-



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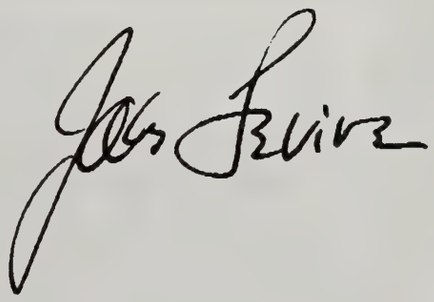
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rus—into the fourth and fifth movements; and his decision to end with (to use his own words, from the score) a slow, peaceful, deeply felt movement for the orchestra alone, to depict something that words could never fully convey: all of this makes for such a profoundly satisfying experience on every possible level—musical, psychological, human—that one can only continue to wonder and marvel at Mahler's profound ability to move and touch us in such an overpowering and personal way. And there are also wonderful instances of the fascinating interconnections we hear so frequently in Mahler's works. For example, the second movement of the Third Symphony uses material shared with the "Life in Heaven" song that serves as finale to Mahler's Fourth (Mahler having originally intended that song to close the Symphony No. 3); and the scherzo of the Third uses music also found in the composer's early *Wunderhorn* song "Ablösung im Sommer" about the cuckoo and the nightingale.

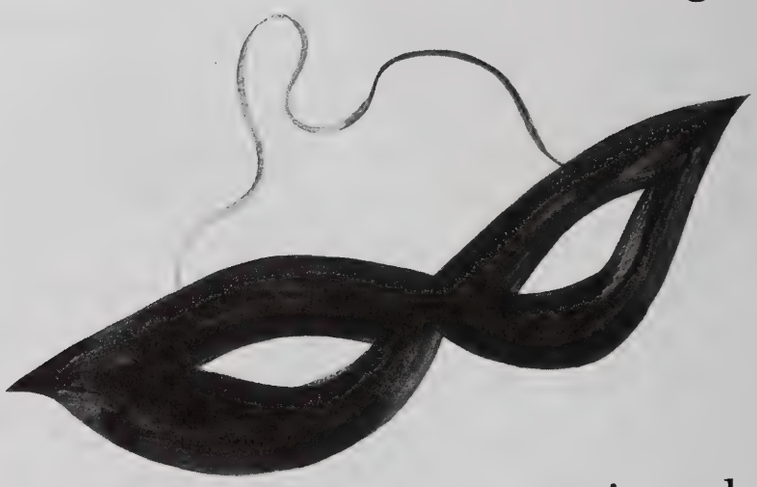
Since my own first performance of the Mahler Third in 1973 with the Chicago Symphony at the Ravinia Festival, I've also had the good fortune to play it with the Cincinnati Symphony, Berlin Philharmonic, Vienna Philharmonic, the Philharmonia Orchestra, Philadelphia Orchestra, the Aspen Festival Orchestra, the Munich Philharmonic, the UBS Verbier Festival Youth Orchestra, and in 2001 here in Boston. It's different and yet entirely satisfying each time; and, as with any other work I try to do as often as I can, the hope is that it will become an even more satisfying experience for everyone involved—the players and audience as well as myself—when I can repeat it in a city where I've done it before, so we can build even further on our previous collective experience.



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Gustav Mahler
Symphony No. 3



Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He did the main work on the Third Symphony in the summers of 1895, when he composed the second through sixth movements, and 1896, when he added the first. Two songs, "Ablösung im Sommer" ("Relief in Summer") and "Das himmlische Leben" ("Life in Heaven"), provide source material for some of the symphony, and they go back to about 1890 and February 1892, respectively. Mahler made final revisions in May 1899. The symphony was introduced piecemeal. Arthur Nikisch conducted the second movement, then presented as "Blumenstück" ("Flower Piece"), with the Berlin Philharmonic on November 9, 1896. Felix Weingartner gave the second, third, and sixth movements with the Royal Orchestra, Berlin, on March 9, 1897. With L. Geller-Wolter singing the alto solos, Mahler himself conducted the first complete performance on June 9, 1902, at the Festival of the Allgemeiner Deutscher Musikverein in Krefeld; the score was published that year by Josef Weinberger in Vienna. Ernst Kunwald introduced the Third Symphony in the United States at the Cincinnati May Festival on May 9, 1914. Richard Burgin conducted the first movement only at Boston Symphony concerts in March 1943. Burgin also introduced the complete work here, in January 1962, with Florence Kopleff and the Chorus pro Musica, Alfred Nash Patterson, conductor. BSO performances were then led by Erich Leinsdorf (in September and October 1966, with Shirley Verrett, the New England Conservatory Chorus, Lorna Cooke deVaron, conductor, and the Boston Boy Choir, John Oliver, conductor); Seiji Ozawa (in April 1977, with Birgit Finnilä, the New England Conservatory Chorus, and the Boston Boy Choir, Theodore Marier, director; then at Tanglewood that August, again with Finnilä and the Boston Boy Choir, but with the Tanglewood Festival Chorus, John Oliver, conductor); and Claudio Abbado (in February 1982, with Hanna Schwarz, the Tanglewood Festival Chorus, and the Boston Boy Choir). After that, Seiji Ozawa conducted all of the BSO's performances through July 1998, with the Tanglewood Festival Chorus and Boston Boy Choir unless otherwise specified: in August 1983 at Tanglewood (with Jessye Norman); in February 1986 at Symphony Hall (with Jan DeGaetani) and then on tour that same



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month in Tokyo and Kyoto, Japan (with Naoko Ihari, the Shin'yu-kai Chorus, and the Kakamura Junior Chorus); in April 1993, at Symphony Hall and at Carnegie Hall (with Hanna Schwarz, Jessye Norman, and Tatiana Troyanos all substituting in turn for an indisposed Birgitta Svendèn, and with the American Boychoir under the direction of James Litton); at Tanglewood on August 8, 1993 (with Maureen Forrester and the Cantemus Children's Choir, Dénes Szabó, director); in March 1998 (at Symphony Hall with Florence Quivar and the PALS Children's Chorus, Johanna Hill Simpson, director, followed by performances in London, Paris, and Vienna with Quivar and the women of the London Symphony Chorus and boys of the Westminster Cathedral Choir in London; the Chorus of Radio France and "Maitrise" Boys Chorus in Paris; and the Wiener Singverein and Tolzner Knabenchor in Vienna), and on July 26, 1998, the most recent Tanglewood performance (again with Florence Quivar and the PALS Children's Chorus). James Levine led the most recent subscription performances in February 2001, with mezzo-soprano Lorraine Hunt Lieberson, the Tanglewood Festival Chorus, John Oliver, conductor, and the American Boychoir, James Litton, director. The score calls for four flutes (two doubling piccolo), four oboes (one doubling English horn), three clarinets (one doubling bass clarinet) and two E-flat clarinets, four bassoons (one doubling contrabassoon), eight horns, four trumpets, posthorn, four trombones, bass tuba and contrabass tuba, timpani, glockenspiel, snare drum, triangle, tambourine, bass drum with cymbal attached, suspended cymbals, tam-tam, birch brush, two harps, and strings, plus solo contralto, women's chorus, and boys' chorus.

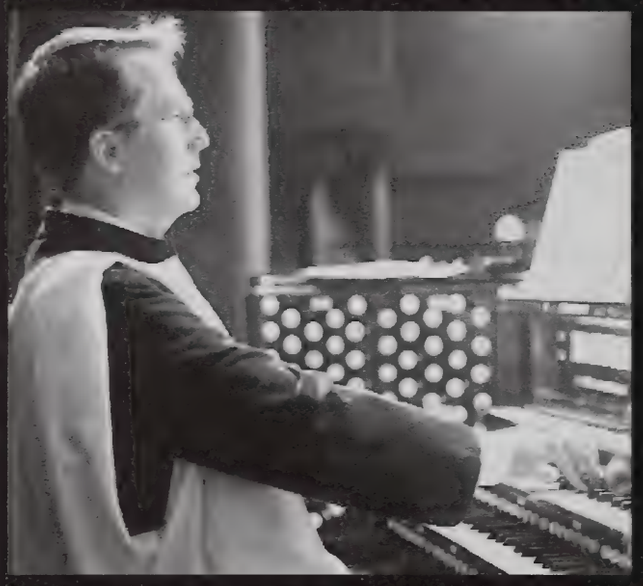
In this week's Boston Symphony performances, James Levine follows Mahler's own practice (see illustration on page 27) in taking an intermission after Part I of the symphony—as he has done in every performance of the work he has led over the past thirty years—honoring both the conception of the work as divided into two distinct parts, and the composer's explicit notation "*folgt eine lange Pause!*" at the end of Part I in the autograph manuscript.

"Any ass can hear that," said Brahms when someone pointed out the resemblance of the big tune in the finale of his First Symphony to the one in Beethoven's Ninth. It is not recorded what Mahler said when someone—and someone must have—remarked on his beginning the Third Symphony with the Brahms First. That, too, any ass can hear, and we know what Mahler thought of such asses—cf. his song about the ass, the cuckoo, and the nightingale, *Lob des hohen Verstandes* (*Lofty intellect condescends to praise*), composed in June 1896, midway through his work on the Third Symphony.* Mahler was neither forgetful nor a plagiarist, and more than forty years ago Donald Francis Tovey asserted the view then considered heterodox that "we cannot fall back upon the device of classifying Mahler as one of the conductor-composers who have drifted into composition through the urge to display their vast memories as experienced conductors." No, just like Brahms's pseudo-quotation of Beethoven, this beginning is allusion and reference, both to a particular monument of the symphonic tradition and to a *topos* or type of triumphal song. Mahler lived ambivalently in tradition, wanting at the same time to be a part of it and, in the word of his biographer Henry-Louis de La Grange, to "insult"

*Brahms, who looked at the score of Mahler's Second Symphony and found its scherzo to be a piece "bordering on genius," saw none of the Third. Mahler at this time always paid a summer visit to Brahms at Bad Ischl, close enough to his own house at Steinbach for a pleasant bicycle trip. "*Von Zeit zu Zeit seh' ich den alten gern*" ("From time to time I enjoy seeing the old man"), said Mahler, quoting Goethe's Mephistopheles on the subject of his visits to the Lord. "Gloomy and hating life," the old man was nonetheless friendly to Mahler, though impossible to draw out on music or any other subject of intellectual content. That he asked to have Mahler's scores sent to him was an amazing departure from his usual reserve.

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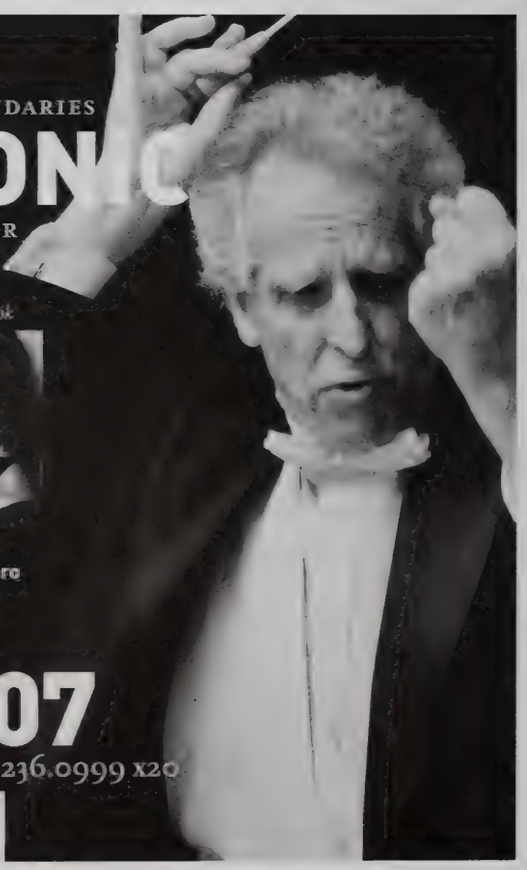
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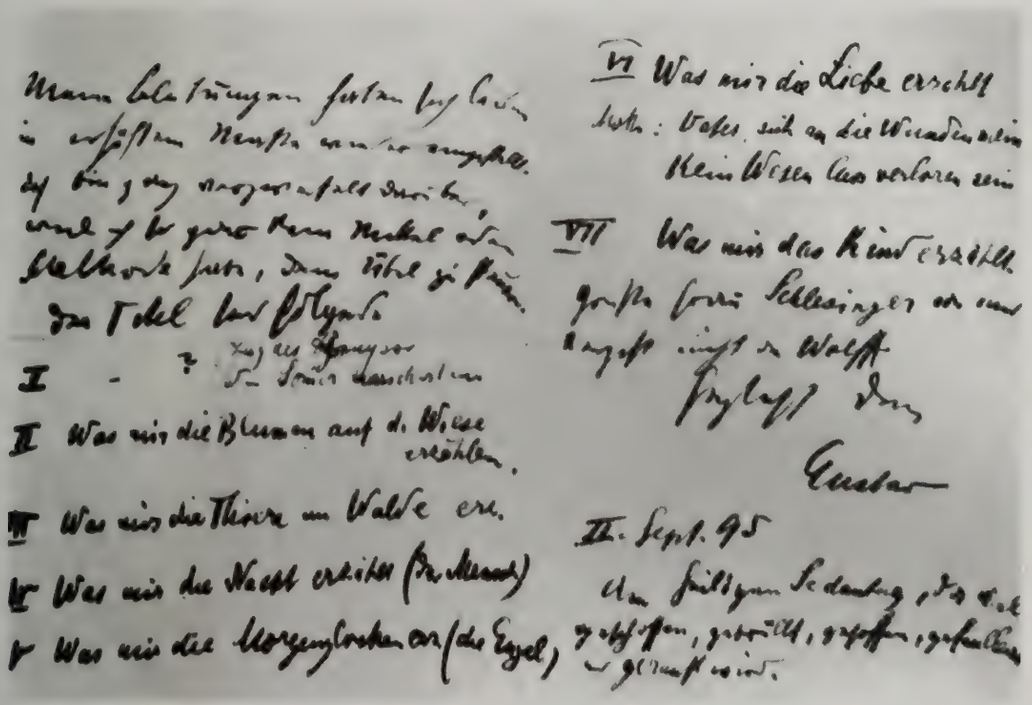
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it. The Third, the biggest of his symphonies as well as the most extraordinary in proportions and design, is the most massive of his insults.

When Mahler visited Sibelius in 1907—Mahler was then near to completing his Eighth Symphony—the two composers argued about "the essence of symphony," Mahler rejecting his colleague's creed of severity, style, and logic by countering with "No, a symphony must be like the world. It must embrace everything." Twelve years earlier, while actually at work on the Third, he had remarked that to "call it a symphony is really incorrect, as it does not follow the usual form. The term 'symphony'—to me this means creating a world with all the technical means available."

The completion of the Second Symphony the previous summer had given him confidence: he was sure of being "in perfect control" of his technique. Now, in the summer of 1895, escaped for some months from his duties as principal conductor at the Hamburg Opera, installed in his new one-room cabin in Steinbach on the Attersee some twenty miles east of Salzburg, with his sister Justine and his friend Natalie Bauer-Lechner to look after him (this most crucially meant silencing crows, water birds, children, and whistling farmhands), Mahler set out to make a pantheistic world to which he gave the overall title *The Happy Life–A Midsummer Night's Dream* (adding "not after Shakespeare, critics and Shakespeare mavens please note"). Before he wrote any music, he worked out a scenario in five sections, entitled *What the forest tells me, What the trees tell me, What twilight tells me* ("strings only," he noted), *What the cuckoo tells me* (scherzo), and *What the child tells me*. He changed all that five times during the summer as the music began to take shape in his mind and, with a rapidity that astonished him, on paper as well. *The Happy Life* disappeared, to be replaced for a while by the Nietzschean *Gay Science* (first *My Gay Science*). The trees, the twilight, and the cuckoo were all taken out, their places taken by flowers, animals, and morning bells. He added *What the night*


I
II Was mir die Blumen auf d. Wiese erzählen.
III Was mir die Thiere im Walde erz.
IV Was mir die Nacht erzählt (Menschen)
V Was mir die Morgenglocken (die Engel)
VI Was mir die Liebe erzählt
VII Was mir das Kind erzählt
Gustav
11. Sept. 95

A September 1895 letter from Mahler to Natalie Bauer-Lechner with proposed titles for the Third Symphony's originally seven movements: I. Procession of Dionysus, or Summer marches in. II. What the flowers in the meadow tell me. III. What the animals in the forest tell me. IV. What the night tells me (mankind). V. What the morning bells tell me (the angels). VI. What love tells me. VII. What the child tells me.

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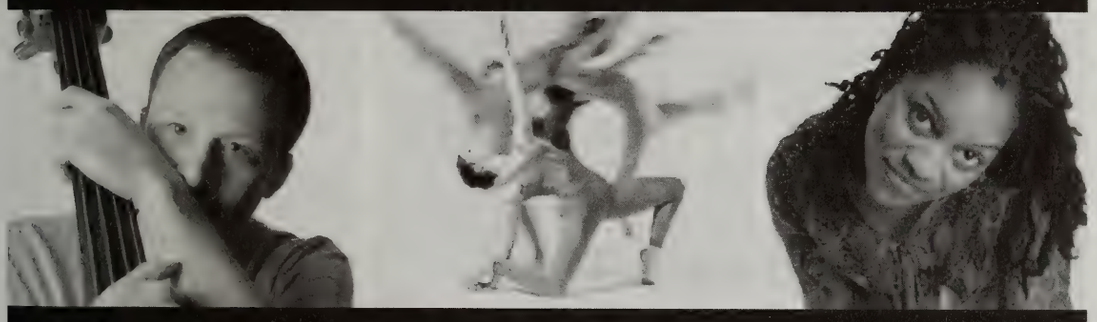
tells me and saw that he wanted to begin with the triumphal entry of summer, which would include an element of something Dionysiac and even frightening. In less than three weeks he composed what are now the second, third, fourth, and fifth movements. He went on to the Adagio and, by the time his composing vacation came to an end on August 20, he had made an outline of the first movement and composed two independent songs, *Lied des Verfolgten in Turm* (*Song of the prisoner in the tower*) and *Wo die schönen Trompeten blasen* (*Where the beautiful trumpets sound*). It was the richest summer of his life.

In June 1896 he was back at Steinbach. He had made some progress scoring the new symphony and he had complicated his life by an intense and stormy affair with a young, superlatively gifted dramatic soprano newly come to the Hamburg Opera, Anna von Mildenburg. He also discovered when he got to Steinbach that he had forgotten to bring the sketches of the first movement, and it was while waiting for them that he composed his little bouquet for critics, *Lob des hohen Verstandes*. In due course the sketches arrived, and Mahler, as he worked on them, gradually realized that the *Awakening of Pan** and the *Triumphal March of Summer* wanted to be one movement instead of two. He also saw, rather to his alarm, that the first movement was growing hugely, that it would be more than half an hour long, and that it was also getting louder and louder. He deleted his finale, *What the child tells me*, which was the *Life in Heaven* song of 1892, putting it to work a few years later to serve as finale to the Fourth Symphony. That necessitated rewriting the last pages of the Adagio, which was now the last movement, but

*Mahler was responsive to omens, and when a letter from Anna von Mildenburg arrived with "PAN" stamped prominently on the envelope, he was all set to take it as a preternatural endorsement of his plan for the symphony. The rush dissipated when he looked again and saw that the letters were followed by the number 30, the whole standing for *Post Amt Nummer* 30, Post Office Number 30.

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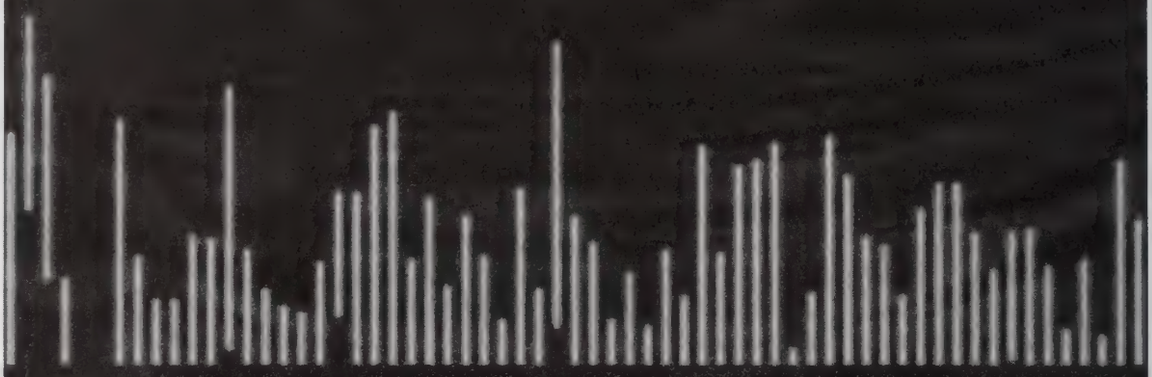
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essentially the work was under control by the beginning of August. *The Gay Science* was still part of the title at the beginning of the summer, coupled with what had become *A Midsummer Noon's Dream*, but in the eighth and last of Mahler's scenarios, dated August 6, 1896, the superscription is simply *A Midsummer Noon's Dream* with the following titles given to the individual movements:

First Part: *Pan awakes. Summer comes marching in*
(Bacchic procession)

Second Part: *What the flowers in the meadow tell me*
What the animals in the forest tell me
What humanity tells me
What the angels tell me
What love tells me

At the premiere, the program page showed no titles at all, only tempo and generic indications (see below). "*Beginning with Beethoven*" wrote Mahler to the critic Max Kalbeck that year, "there is no modern music without its underlying program.—But no music is worth anything if you first have to tell the listener what experience lies behind it, respectively what he is supposed to experience in it.—And so yet again: *pereat* every program!—You just have to bring along ears and a heart and—not least—willingly surrender to the rhapsodist. Some residue of mystery always remains, even for the creator."

Writing at about the same time to the conductor Josef Krug-Waldsee, Mahler elaborated:

> Those titles were an attempt on my part to provide non-musicians with something to hold on to, and with a signpost for the intellectual, or better, the expressive content of the single movements and of their relationships to each other and to the whole. That it didn't work (as, in fact, it could never work) and that it led only to misinterpretations of the most horrendous sort became painfully clear all too quickly. It's the same disaster that had overtaken me on previous and similar occasions, and now I have once and for all given up commenting, analyzing, all such expediences of whatever sort. These titles... will surely say something to you *after* you know the score. You will draw intimations from them about how I imagined the steady intensi-

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von

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Unter Leitung des Komponisten.

I. Abtheilung.

No 1. Einleitung und 1. Satz.

II. Abtheilung.

No. 2. Tempo di Menuetto.
No. 3. Rondo.
No. 4. Altsolo.
attacca No. 5. Frauen- und Knabenchor mit Alt-Solo.
attacca No. 6. Adagio.

Nach der I. Abtheilung findet eine Pause statt.

Alt-Solo: Frau **L. Geller-Wolter.**

Program page from the first performance of Mahler's Third Symphony; the line set off by rules near the bottom reads: "There will be an intermission after Part I."

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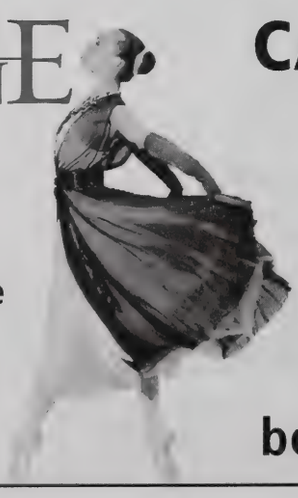
Karine Seneca and Roman Rykine; Tai Jimenez; Photos by Gene Schiavone; on location at the Museum of Fine Arts, Boston

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fication of feeling, from the indistinct, unbending, elemental existence (of the forces of nature) to the tender formation of the human heart, which in turn points toward and reaches a region beyond itself (God).

Please express that in your own language, without quoting those extremely inadequate titles, and that way you will have acted in my spirit. I am *very* grateful that you asked me [about the titles], for it is by no means inconsequential to me and for the future of my work how it is introduced into "public life."

Words a program annotator quotes at his peril. But the climate has changed in the past century, and today's audience is very much inclined to come to Mahler with that willingness to surrender for which he hoped. We do well to ignore the "*Titan*" claptrap Mahler imposed on his First Symphony years after its composition. When, however, we look at the titles in the Third Symphony, we are, even though they were finally rejected, looking at an attempt, or a series of attempts, to put into a few words the material, the world of ideas, emotions, and associations that lay behind the choices Mahler made as he composed. We, too, can draw intimations from them, and then remove them as scaffolding we no longer need. And with that, let us turn to a brief look at the musical object Mahler left us.

The first movement accounts for roughly one third of the symphony's length. Starting with magnificent gaiety, it falls at once into a mood of tragedy—seesawing chords of low horns and bassoons, the drumbeats of a funeral procession, cries and outrage. Mysterious twitterings follow, the suggestion of a distant quick march, and a grandly rhetorical recitative for the trombone. Against all that, Mahler poses a series of quick marches (the realizations of what he had adumbrated earlier for just a few seconds), the sorts of tunes you can't believe you haven't known all your life and the sort that used to cause critics to complain of Mahler's "banality," elaborated and scored with an astounding combination of delicacy and exuberance. Their swagger is rewarded by a collision with catastrophe, and the whole movement—for all its outsize dimensions as classical a sonata form as Mahler ever made—is the conflict of the dark and the bright elements, culminating in the victory of the latter.

Two other points might be made. One concerns Mahler's fascination, not ignored in our century, with things happening "out of time." The piccolo rushing the imitations of the violins' little fanfares is not berserk: she is merely following Mahler's direction to play "without regard for the beat." That is playful, but the same device is turned to dramatic effect when, at the end of a steadily accelerating development, the snare drums cut across the oom-pah of the cellos and basses with a slower march tempo of their own,

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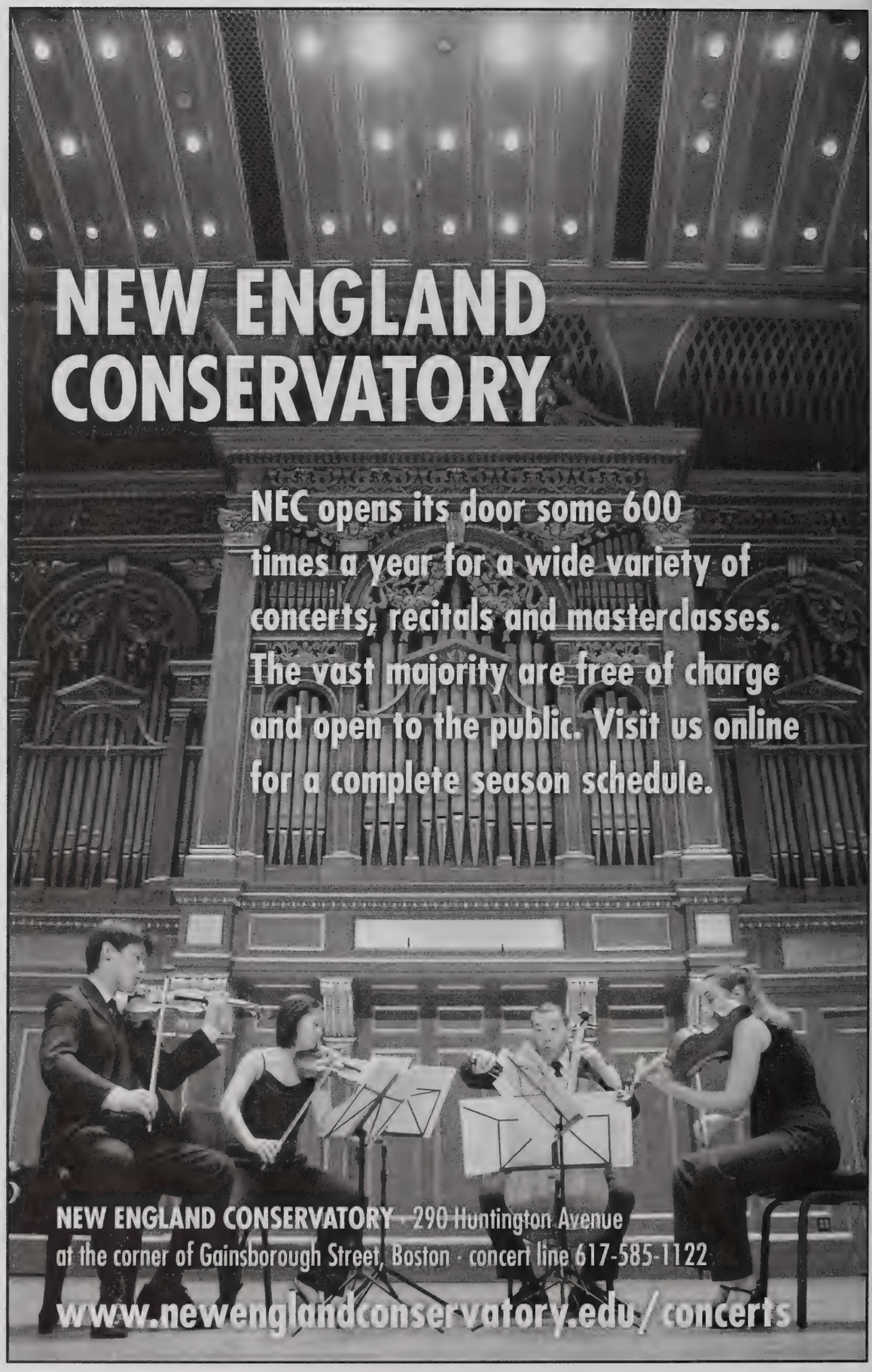
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thus preparing the way for the eight horns in unison to blast the recapitulation into being. The other thing is to point out that several of the themes heard near the beginning will be transformed into the materials of the last three movements—fascinating especially when you recall that the first movement was written after the others.*

In the division of the work Mahler finally adopted, the first movement is the entire first section. What follows is, except for the finale, a series of shorter character pieces, beginning with the *Blumenstück*, the first music he composed for this symphony. It is a delicately sentimental minuet with access, in its contrasting section, to slightly sinister sources of energy. Curiously, it anticipates music not heard in the symphony at all, that is to say, the scurrying runs from the *Life in Heaven* song that was dropped from this design and finally made its way into the Fourth Symphony. Some time after he finished the music, Mahler noted with surprise that the bass part is *pizzicato* throughout. In the last measure Wagner's *Parsifal* flower maidens make a ghostly appearance in Mahler's Upper Austrian pastoral.

In the third movement, Mahler draws on his song *Ablösung im Sommer* (*Relief in Summer*), whose text tells of waiting for Lady Nightingale to start singing as soon as the cuckoo is through. The marvel here is the landscape with posthorn, not only the lovely melody itself, but the way it is introduced: the magic transformation of the very "present" trumpet into distant posthorn, the gradual change of the posthorn's melody from fanfare to song, the interlude for flutes, and, as Arnold Schoenberg points out, the accompaniment "at first with the divided high violins, then, even more beautiful if possible, with the horns." After the brief return of this idyll and before the snappy coda, Mahler makes spine-chilling reference to the "Great Summons" music in the Second Symphony's finale.

Low strings rock to and fro, the harps accenting a few of their notes, the seesawing horn chords from the first pages return, and a human voice intones the *Midnight Song* from Friedrich Nietzsche's *Thus spoke Zarathustra* (see page 35). Each of its eleven lines is to be imagined as coming between the strokes of midnight. *Pianississimo* throughout, warns Mahler. The harmony is almost as static as the dynamics, being frozen in all but a few measures to a pedal D (the beginning and end, which frame that D in its own dominant, A, are exceptions, and so is the setting with solo violin of "*Lust tiefer noch als Ewigkeit*" ["Joy deeper still than heartbreak"]).

*In the Fourth Symphony, too, Mahler artfully creates the illusion that the music he composed between 1899 and 1901 leads inevitably to a finale that had existed since 1892.

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From here, the music moves forward without a break, and as abruptly and drastically as it changed from the scherzo to Nietzsche's midnight, so does it change from that darkness to the bells and angels of the fifth movement. The text comes from *Des Knaben Wunderhorn* (*The Boy's Magic Horn*), though the interjections of "*Du sollst ja nicht weinen*" ("But you mustn't weep") are Mahler's own.* A three-part chorus of women's voices carries most of the text, though the contralto returns to take the part of the sinner. The boys' chorus, confined at first to bell noises, joins later in the exhortation "*Liebe nur Gott*" ("Only love God")† and for the final stanza. This movement, too, foreshadows the *Life in Heaven* that will not, in fact, occur until the Fourth Symphony: the solemnly archaic chords first heard at "*Ich hab übertreten die Zehen Gebot*" ("I have trespassed against the Ten Commandments") will be associated in the later work with details of the domestic arrangement in that mystical, sweetly scurrile picture of heaven. Violins drop out of the orchestra for this softly sonorous movement.

The delicate balance between the regions of F (the quick marches of the first movement, and the third and fifth movements) and D (the dirges in the first movement, the Nietzsche song, and, by extension, the minuet, which is in A major) is now and finally resolved in favor of D. Mahler perceived that the decision to end the symphony with an

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**Des Knaben Wunderhorn*, published in three volumes between 1805 and 1808, widely read, discussed, criticized, and imitated, is a collection of German folk poetry, compiled in nationalist and Romantic fervor by two poets in their twenties, Clemens Brentano and Achim von Arnin. That, at least, is what it purports to be: in fact, the two indulged themselves freely in paraphrases, additions, and deletions, fixing things up so as to give them a more antique and authentic ring, even contributing poems of their own. Mahler, often approaching verses with the same freedom with which Brentano and Arnim treated the originals, turned to this anthology many times: indeed, the Nietzsche movement in this symphony is Mahler's only solo song not on a *wunderhorn* text between the *Songs of a Wayfarer* of 1884 and the *Songs on the Death of Children* of 1902.

†This is a characteristic alteration of Mahler's. The original repeats the "*und bete zu Gott*" ("and pray to God") of the preceding tune.



Mahler's summer house, Steinbach am Attersee, built in 1894, and where he worked on his Second and Third symphonies

Adagio was one of the most special he made.* "In Adagio movements," he explained to Natalie Bauer-Lechner, "everything is resolved in quiet. The Ixion wheel of outward appearances is at last brought to a standstill. In fast movements—minuets, Allegros, even Andantes nowadays—everything is motion, change, flux. Therefore I have ended my Second and Third symphonies, contrary to custom...with Adagios—the higher form as distinguished from the lower."

A noble thought, but, not uniquely in Mahler, there is some gap between theory and reality. The Adagio makes its way at the last to a sure and grand conquest, but during its course—and this is a movement, like the first, on a very large scale—Ixion's flaming wheel can hardly be conceived of as standing still. In his opening melody, Mahler invites association with the slow movement of Beethoven's last quartet, Opus 135. Soon, though, the music is caught in "motion, change, flux," and before the final triumph, it encounters again the catastrophe that interrupted the first movement. The Adagio's original title, *What love tells me*, refers to Christian love—"*agape*"—and Mahler's drafts carry the superscription: "Behold my wounds! Let not one soul be lost." The performance directions, too, seem to speak to the issue of spirituality, for Mahler enjoins that the immense final bars with their thundering kettledrums be played "not with brute strength, [but] with rich, noble tone,"† and that the last measure "not be cut off sharply," so that there is some softness to the edge between sound and silence at the end of this most riskily and gloriously comprehensive of Mahler's "worlds."

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*. Essays by Mr. Steinberg on a variety of musical subjects also appear in *For the Love of Music–Invitations to Listening*, also from Oxford University Press.

*He had been anticipated by Tchaikovsky's *Pathétique* Symphony of 1893, but Bruckner's Ninth, which was in any event not originally intended to end with its great Adagio, was still work-in-progress in summer 1896.

†Mahler writes "*gesättigt*," which suggests a range of meaning in the area of "satisfied" and "saturated."

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O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht?
Ich schlief!
Aus tiefem Traum bin ich erwacht!
Die Welt ist tief!
Und tiefer als der Tag gedacht!
Tief ist ihr Weh!
Lust tiefer noch als Herzeleid!
Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit!
Will tiefe, tiefe Ewigkeit!

—*Friedrich Nietzsche*

Oh man, give heed!
What does deep midnight say?
I slept!
From a deep dream have I waked!
The world is deep,
And deeper than the day had thought!
Deep is its pain!
Joy deeper still than heartbreak!
Pain speaks: Vanish!
But all joy seeks eternity,
Seeks deep, deep eternity.

Es sungen drei Engel einen süssen Gesang,
Mit Freuden es selig im Himmel klang,

Sie jauchzten fröhlich auch dabei,

Dass Petrus sei von Sünden frei.

Denn als der Herr Jesus zu Tische sass,
Mit seinen zwölf Jüngern das Abendmal ass,
So sprach der Herr Jesus: "Was stehst du denn hier?
Wenn ich dich anseh', so weinest du mir."

"Und sollt ich nicht weinen, du gütiger Gott!
Du sollst ja nicht weinen!
Ich hab übertreten die Zehen Gebot;

Ich gehe und weine ja bitterlich,
Du sollst ja nicht weinen!
Ach komm und erbarme dich über mich!"

"Hast du denn übertreten die Zehen Gebot,
So fall auf die Knie und bete zu Gott,

Liebe nur Gott in alle Zeit
So wirst du erlangen die himmlische Freud."

Die himmlische Freud ist eine selige Stadt,
Die himmlische Freud, die kein End mehr hat;
Die himmlische Freud, war Petro bereit
Durch Jesum und allen zur Seligkeit.

—from *Des Knaben Wunderhorn*

Three angels were singing a sweet song:
With joy it resounded blissfully in heaven.
At the same time they happily shouted with joy
That Peter was absolved from sin.

For as Lord Jesus sat at table,
Eating supper with his twelve apostles,

So spoke Lord Jesus: "Why are you standing here?
When I look at you, you weep."

"And should I now weep, you kind God!
No, you mustn't weep.
I have trespassed against the Ten Commandments.
I go and weep, and bitterly.
No, you mustn't weep.
Ah, come and have mercy on me!"

"If you have trespassed against the Ten Commandments,
Then fall on your knees and pray to God,
Love only God for ever,
And you will attain heavenly joy."

Heavenly joy is a blessed city,

Heavenly joy, that has no end.

Heavenly joy was prepared for Peter
By Jesus and for the salvation of all.

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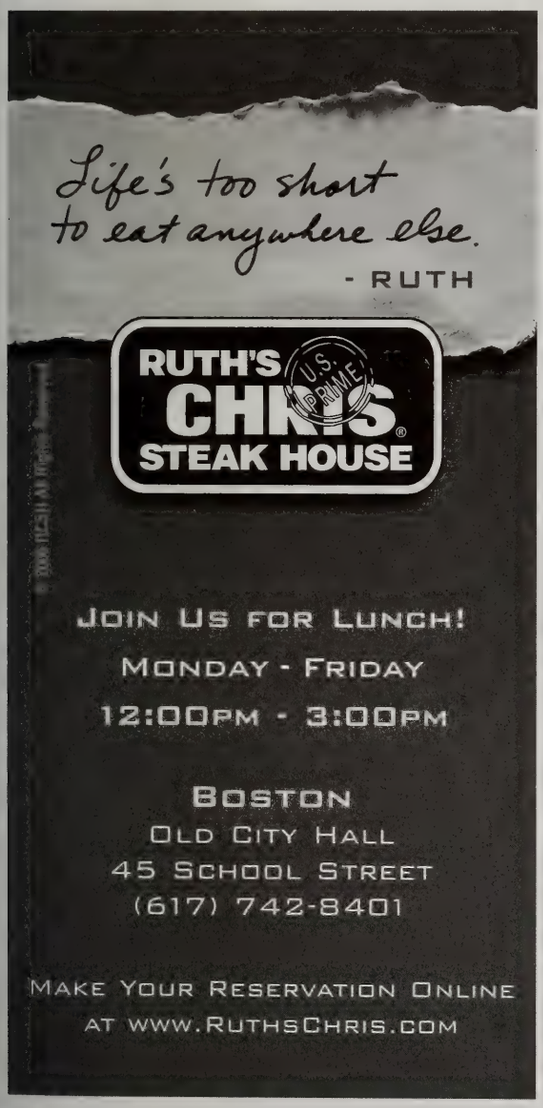
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Paul Banks's Mahler article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Mahler article in the recently revised Grove (2001) is by Paul Franklin. Michael Kennedy's *Mahler* in the Master Musicians series (Oxford paperback) and Kurt Blaukopf's *Mahler* (Limelight paperback) also provide good starting points. Deryck Cooke's *Gustav Mahler: An Introduction to his Music* is a first-rate brief guide to the composer's music (Cambridge University paperback). There are two important, fairly recent entries to the Mahler bibliography: *Gustav Mahler: Letters to his Wife*, edited by Antony Beaumont, Henry-Louis de La Grange, and Gunther Weiss (Cornell University Press; Beaumont previously compiled *Alma Mahler-Werfel: Diaries 1898-1902*, from the same publisher) and *Gustav Mahler: A Life in Crisis*, by Stuart Feder, a psychoanalytic view of the composer's life (Yale University Press). Published in 1999, *The Mahler Companion*, edited by Donald Mitchell and Andrew Nicholson, is an important volume of essays devoted to Mahler's life, works, and milieu, with individual chapters on all of the major works, including discussion by David Matthews of the Symphony No. 6 (Oxford). The biography *Mahler* by Jonathan Carr offers an accessible approach aimed at beginners and enthusiasts (Overlook Press). Henry-Louis de La



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Grange's biography of Mahler, originally in French, and of which a four-volume English version is planned, so far includes two English-language volumes—*Vienna: The Years of Challenge, 1897-1904* and *Vienna: Triumph and Disillusion (1904-1907)* (Oxford). The out-of-print, original first volume of La Grange's study, entitled simply *Mahler*, and due for revision, covered Mahler's life and work through January 1902 (Doubleday). The other big Mahler biography, Donald Mitchell's, so far extends to three volumes—*Volume I: The Early Years*; *Volume II: The Wunderhorn Years*; and *Volume III: Songs and Symphonies of Life and Death*—covering through the period of *Das Lied von der Erde* (University of California). Alma Mahler's autobiography *And the Bridge is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) provide important if necessarily subjective source materials. Knud Martner's *Gustav Mahler: Selected Letters* offers a useful volume of correspondence, including all the letters published in Alma's earlier collection (Farrar, Straus and Giroux). Mahler enthusiast and conductor Gilbert Kaplan has seen to the publication of *The Mahler Album* with the aim of bringing together every known photograph of the composer (The Kaplan Foundation with Thames and Hudson). Though now more than twenty years old, Kurt Blaukopf's extensively illustrated *Mahler: A Documentary Study* remains well worth seeking in second-hand shops (Oxford University Press). *Mahler Discography*, edited by Péter Fülöp, will be valuable to anyone interested in Mahler recordings, though its 1995 publication date obviously precludes inclusion of discs issued since then (The Kaplan Foundation).

James Levine recorded Mahler's Symphony No. 3 in 1975 with the Chicago Symphony Orchestra, Marilyn Horne, the women of the Chicago Symphony Chorus, and the Glen Ellyn Children's Chorus (RCA). The Boston Symphony Orchestra has made two recordings of Mahler's Third Symphony: first under Erich Leinsdorf in 1966, with Shirley Verrett, the New England Conservatory Chorus, and the Boston Boy Choir (RCA), and then under Seiji Ozawa in 1993, with Jessye Norman, the Tanglewood Festival Chorus, and the American Boychoir (Philips). Other recordings (listed alphabetically by conductor) include Claudio Abbado's with the Vienna Philharmonic and Jessye Norman (Deutsche Grammophon) or with the Berlin Philharmonic and Anna Larsson (Deutsche Grammophon), Leonard Bernstein's with the New York Philharmonic and Christa Ludwig (Deutsche Grammophon) or his earlier New York Philharmonic recording with Martha Lipton (Sony Classical), Pierre Boulez's with the Vienna Philharmonic and Anne Sofie von Otter (Deutsche Grammophon), Bernard Haitink's with the Concertgebouw Orchestra of Amsterdam and Maureen Forrester (Philips) or on DVD with the Berlin Philharmonic and Florence Quivar (Philips), Michael Tilson Thomas's with the San Francisco Symphony Orchestra and Chorus and Michelle DeYoung (San Francisco Symphony), and Benjamin Zander's with the Philharmonia Orchestra and Lilli Paasikivi (Telarc).

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Stephanie Blythe



The winner of the 1999 Richard Tucker Award, mezzo-soprano Stephanie Blythe returns this season to Covent Garden as Azucena in *Il trovatore*, to the Met as Frugola, La Principessa, and Zita in the new production of Puccini's *Il trittico*, and to Seattle Opera as Isabella in *L'italiana in Algeri.* Recent opera engagements have included Baba the Turk in *The Rake's Progress*, Jocasta in *Oedipus Rex*, Cornelia in *Giulio Cesare*, and Mère Marie in *Dialogues des Carmélites* at the Metropolitan Opera; the title role in *Carmen*, and Fricka in both *Das Rheingold* and *Die Walküre* at Seattle Opera; Isabella at Santa Fe Opera; the title role in *La Grande Duchesse* and Isabella at the Opera Company of Philadelphia; the title role in *Giulio Cesare* at Opera Colorado; Ulrica in *Un ballo in maschera*, Mistress Quickly in *Falstaff*, and Ino/Juno at the Royal Opera House, Covent Garden; Auntie in *Peter Grimes*, Cornelia, and Mistress Quickly at the Opéra National de Paris; the title role in *Tancredi* with Washington Concert Opera, and the title role in *Mignon* and Malcolm in *La donna del lago* with the Opera Orchestra of New York in Carnegie Hall. On the concert stage this season, she returns to the New York Philharmonic and the Boston Symphony Orchestra. Ms. Blythe has appeared with many of the finest orchestras in the world, including the Chicago Symphony, Orchestra of the Age of Enlightenment, Ensemble Orchestre de Paris, Los Angeles Phil-

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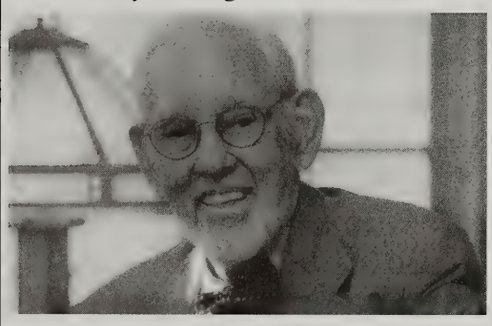
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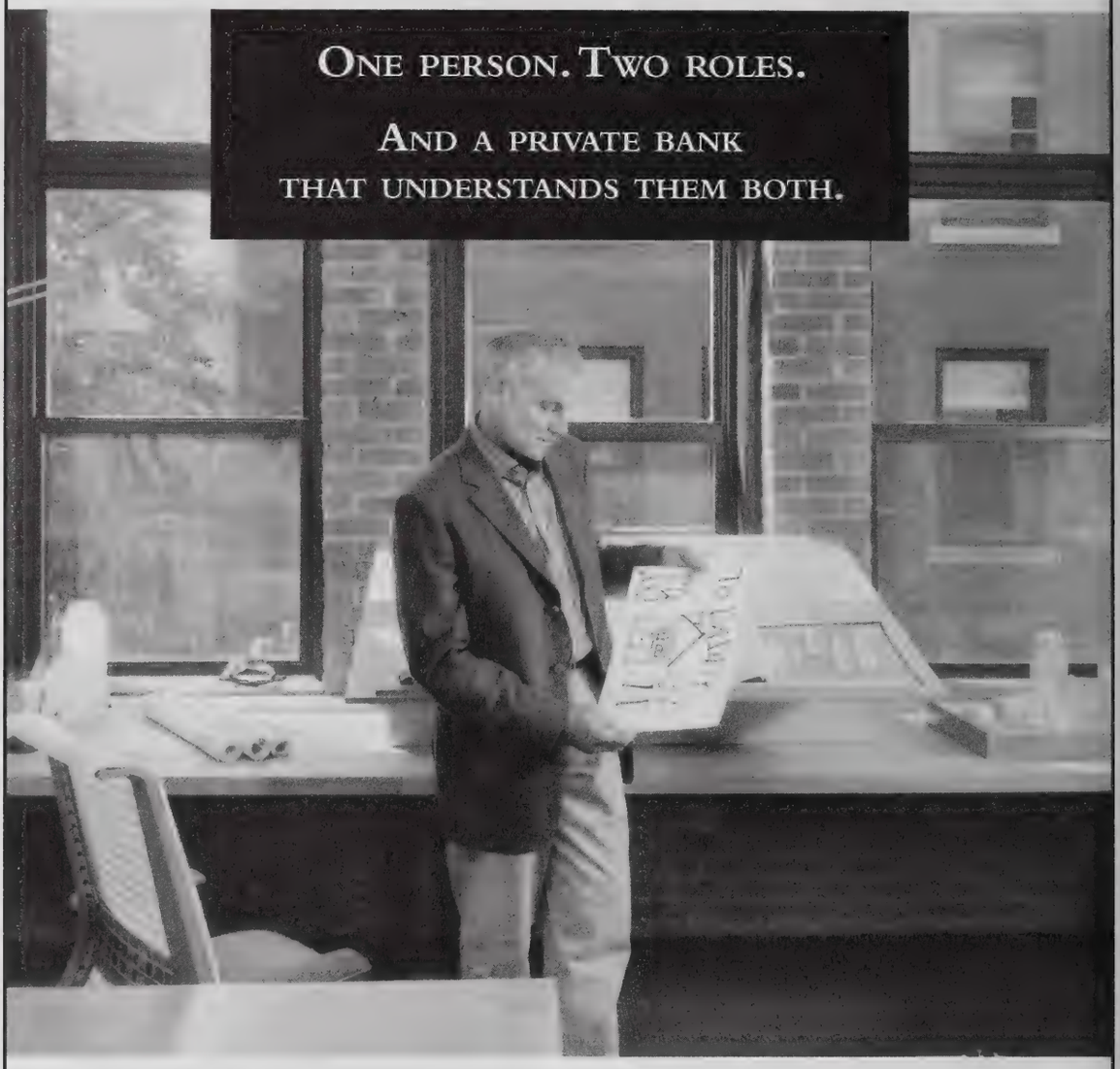
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Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in the summer of 2005. This season at Symphony Hall the chorus performs with BSO Music Director James Levine in Schoenberg's *Moses und Aron*, Berlioz's *Damnation of Faust*, Mahler's Symphony No. 3, and Beethoven's *Fidelio*; with guest conductor David Robertson in John Adams's *El Niño*, and with guest conductor Robert Spano in Holst's *The Planets*. The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony Orchestra in Europe under Bernard Haitink and in the

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Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Women of the Tanglewood Festival Chorus
John Oliver, Conductor

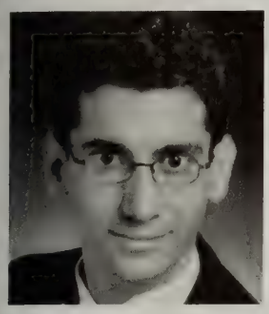
The Tanglewood Festival Chorus celebrated its 35th anniversary in 2005. In the following list, * denotes TFC membership of 35 years, # denotes membership of 25-34 years.

Sopranos
Meredith Malone Armbrust
Angel Baker
Joy Emerson Brewer
Alison M. Burns
Myfanwy Callahan
Emily Anderson Chinian
Sarah Dorfman Daniello
Christine Pacheco Duquette #
Margaret Felice
Stefanie J. Gallegos
Susan Julian Gates
Karen Ginsburg
Bonnie Gleason
Laura C. Grande
Beth Grzegorzewski
Kathy Ho
Donna Kim
Yoo-Kyung Kim
Sarah Koonce
Jacqueline Lang
Kieran Murray
Dunja Pechstein
Laura Stanfield Prichard
Livia Racz
Jessica Rucinski
Lori Salzman
Clara Schuhmacher
Pamela Schweppe
Joan P. Sherman *
Kristyn M. Snyer
Natascha Speidel-Bachmann
Patricia J. Stewart #
Dana Sullivan
Alexandra Watts

Mezzo-sopranos
Maisy Bennett *
Martha A. R. Bewick
Betty Blanchard Blume
Betsy B. Bobo
Donna J. Brezinski
Laura B. Broad
Janet L. Buecker
Lauren Cree
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Diane Droste
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Ada Park Snider #
Julie Steinhilber #
Amber Sumner
Cindy Vredeveld
Jennifer Walker
Marguerite Weidknecht
Jan Zimmerman

Felicia A. Burrey, Chorus Manager
Meryl Atlas, Assistant Chorus Manager
Jodi Goble, Rehearsal Pianist
Natascha Speidel-Bachmann, German Language Coach

The American Boychoir
Fernando Malvar-Ruiz, Litton-Lodal Music Director



The American Boychoir is regarded as the United States' premier concert boys' choir and one of the finest boychoirs in the world. Its members—boys, from grades 4 through 8, reflecting the ethnic, religious, and cultural diversity of our nation—come from thirteen states and four foreign countries to pursue a rigorous musical and academic curriculum at The American Boychoir School, the only non-sectarian boys' choir school in the nation. Founded in Columbus, Ohio, in 1937, The American Boychoir has been located in Princeton, New Jersey, since 1950. In addition to maintaining an active national and international touring schedule, the ensemble performs and records regularly with such world-class artists and ensembles as the Boston Symphony Orchestra, Philadelphia Orchestra, soprano Jessye Norman, pop diva Beyoncé, and jazz vocalist and conductor Bobby McFerrin. It has been extensively recorded and broadcast on radio and television, with some forty commercial recordings to its name. During the past year, it has achieved Gold Record status for recordings it made with the Trans-Siberian Orchestra and Michael W. Smith. A CD of American hymns—the seventh



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to be produced for its own label, Albemarle Records—is scheduled for release in October. During the 2006-07 season, The American Boychoir will perform in twenty-five states stretching from Minnesota to Texas and from Massachusetts to Florida. In September it sang at the Presidential Prayer Service in New York City, attended by President Bush and the First Lady, commemorating the fifth anniversary of September 11, 2001. Other season highlights include the North American premiere of Sir Paul McCartney's oratorio, *Ecce Cor Meum* at Carnegie Hall, and concerts in Colonial Williamsburg and at the Kennedy Center for the Performing Arts in Washington, D.C. The American Boychoir made its Boston Symphony Orchestra debut (as the Columbus Boychoir) in the American premiere of Britten's *War Requiem* under Erich Leinsdorf at Tanglewood, in July 1963. Its first BSO appearances as The American Boychoir were in December 1990, in Tchaikovsky's *The Nutcracker*, which it also recorded with the orchestra. It has also sung with the BSO in Tchaikovsky's *Pique Dame*, Mahler's Symphony No. 3, Britten's *Spring Symphony*, Stravinsky's *Perséphone*, and (in October 2004 and July 2005) Mahler's Symphony No. 8. To read more about The American Boychoir, visit www.americanboychoir.org.

A native of Spain, Fernando Malvar-Ruiz was appointed Litton-Lodal Music Director of The American Boychoir in September 2004 after four years as its associate music director. Since then he has toured with the choir to thirty states and Canada. He brings extensive experience in the field of choral music to The American Boychoir, having previously directed the Columbus (OH) Youth Choir, the Central Illinois Children's Chorus, and choirs in Spain and Hungary. He has also taught choral music at Parkland College, where he conducted the school's Chamber Singers. Also widely sought as a guest conductor, lecturer and clinician, he served as an artistic director and guest conductor for the 2005 World Children's Choir Festival in Hong Kong. For the past eleven summers he has been an instructor in the master's program in music education at the Kodály Institute at Capital University in Columbus, Ohio, where he teaches conducting and musicianship. Mr. Malvar-Ruiz received bachelor's degrees in piano performance and music theory from the Real Conservatorio Superior de Música in Madrid. He graduated from Ohio State University with a master's degree in choral conducting in 1996 and is pursuing a doctoral degree in musical arts at the University of Illinois.

The American Boychoir
Fernando Malvar-Ruiz, Litton-Lodal Music Director

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Bruno Baker, NJ
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**list as of November 28, 2006*

Throughout its long and illustrious history, the Boston Symphony Orchestra has been a leader among orchestras. Now, under the direction of James Levine, the BSO has entered an energizing and unprecedented phase of artistic growth and is poised to become the pre-eminent symphonic institution in the world.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

THE ARTISTIC INITIATIVE

Inspired by the vision of Maestro Levine, the BSO is engaging in new initiatives to further the artistic excellence of the orchestra and simultaneously enhance the concert experience for local, national, and international audiences. These activities include the presentation of rarely-performed large-scale works, engagement of the world's finest visiting artists, and institution of a new approach to music preparation. Unique among orchestral organizations, these advances require expanded rehearsal time and supplemental players to produce inspiring performances of some of the great works in the repertoire.

To support these new approaches, the Trustees of the Boston Symphony Orchestra have established The Artistic Initiative, an effort to raise new endowment funds to create a revenue stream that will support these activities for years to come. More immediately, the Initiative also seeks directed grants to provide immediate revenue for artistic expenses while endowment funds are being raised.



THE ARTISTIC INITIATIVE *(continued)*

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For more information about supporting The Artistic Initiative, please contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9269 or nbaker@bso.org.



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March 4, 1:30pm
Young Artists Showcase—
Parker String Quartet
Haydn, Ligeti, Ravel

March 11, 1:30pm
Jonathan Biss, piano
Schumann, Webern, Mozart

March 18, 1:30pm
Chamber Music Society
of Lincoln Center
Prokofiev, Bartok, Dvorak

March 25, 1:30pm
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Haydn, Dohnanyi, Schumann

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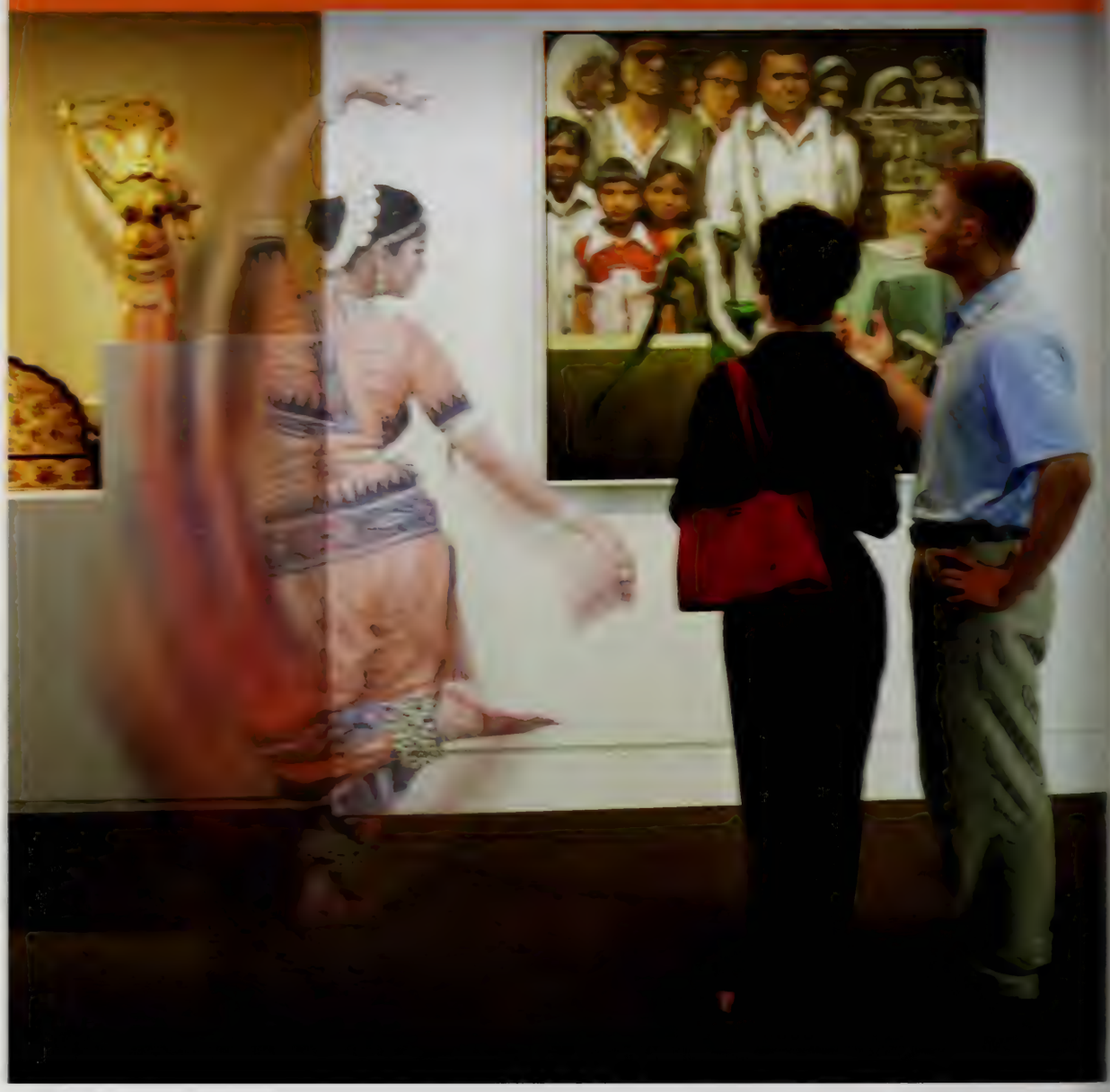
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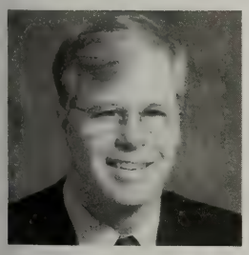
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This list recognizes cumulative contributions of $2,500 or more made between September 1, 2005, and August 31, 2006.

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Continued on page 61

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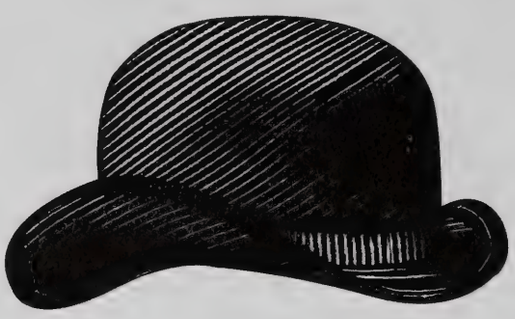
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NEXT PROGRAM...

Friday, March 23, at 8
Sunday, March 25, at 3
Tuesday, March 27, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

JAMES LEVINE conducting

BEETHOVEN — *Fidelio*, Opera in two acts, Opus 72
(concert performance with supertitles)

Act I

INTERMISSION

Act II

KARITA MATTILA, soprano (Leonore)
LISA MILNE, soprano (Marzelline)
JOHAN BOTHA, tenor (Florestan)
MATTHEW POLENZANI, tenor (Jaquino)
ALBERT DOHMEN, bass-baritone (Don Pizarro)
JAMES MORRIS, bass-baritone (Don Fernando)
ROBERT LLOYD, bass (Rocco)
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
WILLIAM HITE, tenor (First Prisoner)
ROBERT HONEYSUCKER, baritone (Second Prisoner)

Next week's performances of Beethoven's *Fidelio*, the composer's only opera, conclude the James Levine/BSO Beethoven/Schoenberg cycle. Like Schoenberg's *Moses und Aron*, Beethoven's *Fidelio* caused its composer many years of struggle. It was in 1804 that he began working on the opera, which was performed in two different early versions in 1805 and 1806 in Vienna. Following significant further revisions, it was finally presented in its final form—the one we know today—only in 1814. "Fidelio" is the name assumed by the heroine, Leonore, while disguised as a man in order to rescue her husband, Florestan, who has been unjustly imprisoned for political reasons. The cast of singers is a particularly distinguished one, including the outstanding Finnish soprano Karita Mattila, who has triumphed in the role of Leonore under James Levine at the Metropolitan Opera, and, as Leonore's husband Florestan, the extraordinary South African tenor Johan Botha, whose previous performances with the BSO have included Mahler's Eighth Symphony and Schoenberg's *Gurrelieder*. Also in the cast are Scottish soprano Lisa Milne as the jailer's daughter Marzelline, who has fallen in love with "Fidelio"; the American tenor Matthew Polenzani as the gatekeeper Jaquino, who is in love with Marzelline; German bass-baritone Albert Dohmen as Don Pizarro, the governor of the prison who plans to kill Florestan; British bass Robert Lloyd as the jailer Rocco; and the American bass-baritone James Morris as the minister of state Don Fernando, whose appearance at the climax of the opera ultimately helps put things right.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Friday Evening—March 23, 8-10:40
Sunday Afternoon—March 25, 3-5:40
(Pension Fund Concert)
Tuesday 'C'—March 27, 8-10:40

JAMES LEVINE conducting
KARITA MATTILA, soprano (Leonore)
LISA MILNE, soprano (Marzelline)
JOHAN BOTHA, tenor (Florestan)
MATTHEW POLENZANI, tenor (Jaquino)
ALBERT DOHMEN, bass-baritone (Don Pizarro)
JAMES MORRIS, bass-baritone (Don Fernando)
ROBERT LLOYD, bass (Rocco)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN *Fidelio*
(concert performance with supertitles)

Thursday 'C'—March 29, 8-10:20
Friday Evening—March 30, 8-10:20
Saturday 'A'—March 31, 8-10:20

JAMES LEVINE conducting
ALFRED BRENDEL, piano

MOZART Symphony No. 25
MOZART Piano Concerto No. 17 in G, K.453
SCHULLER *Where the Word Ends*
(world premiere; BSO 125th Anniversary Commission)
RAVEL *Daphnis et Chloé*, Suite No. 2

Thursday 'C'—April 5, 8-10:10
Friday 'A'—April 6, 8-10:10
Saturday 'B'—April 7, 8-10:10

CHRISTOPH VON DOHNÁNYI conducting
PIERRE-LAURENT AIMARD, piano

LIGETI *Atmosphères*
WAGNER Prelude to Act I of *Lohengrin*
BARTÓK Piano Concerto No. 2
TCHAIKOVSKY Symphony No. 4

Wednesday, April 18, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—April 19, 8-10:10
Friday 'B'—April 20, 1:30-3:40
Saturday 'A'—April 21, 8-10:10
Tuesday 'B'—April 24, 8-10:10

ANDRÉ PREVIN conducting
ANNE-SOPHIE MUTTER, violin
ROMAN PATKOLÓ, double bass

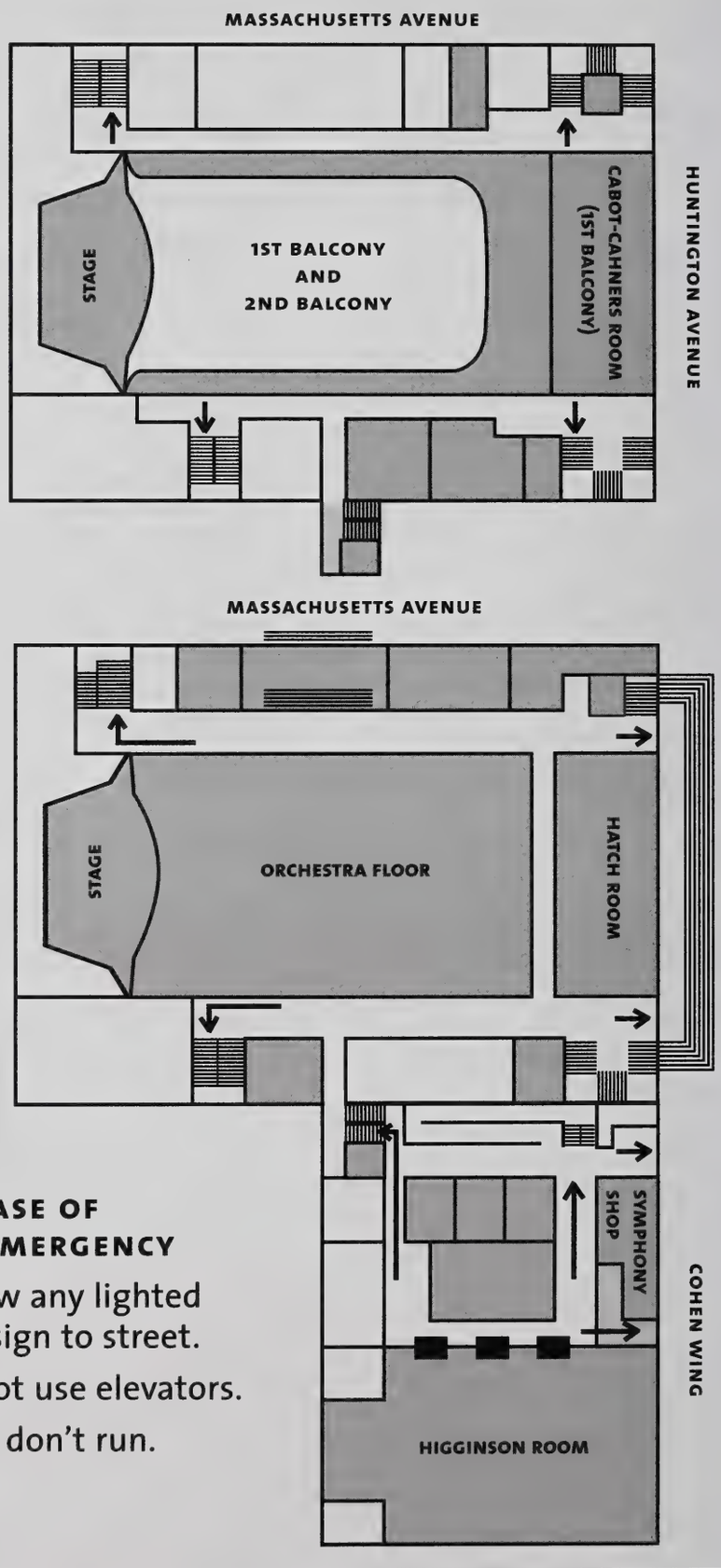
MOZART *Eine kleine Nachtmusik*
MOZART Violin Concerto No. 1 in B-flat, K.207
PREVIN Double Concerto for violin, double bass, and orchestra (world premiere)
RAVEL *Mother Goose* (complete)

Programs and artists subject to change.

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

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IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 99.5 FM.

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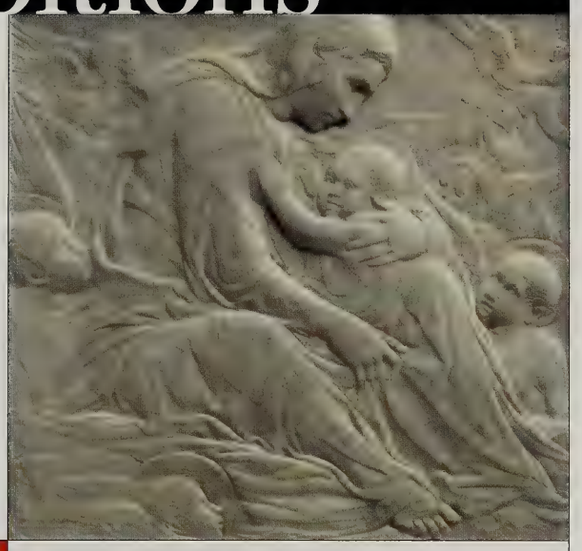
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THROUGH JULY 8

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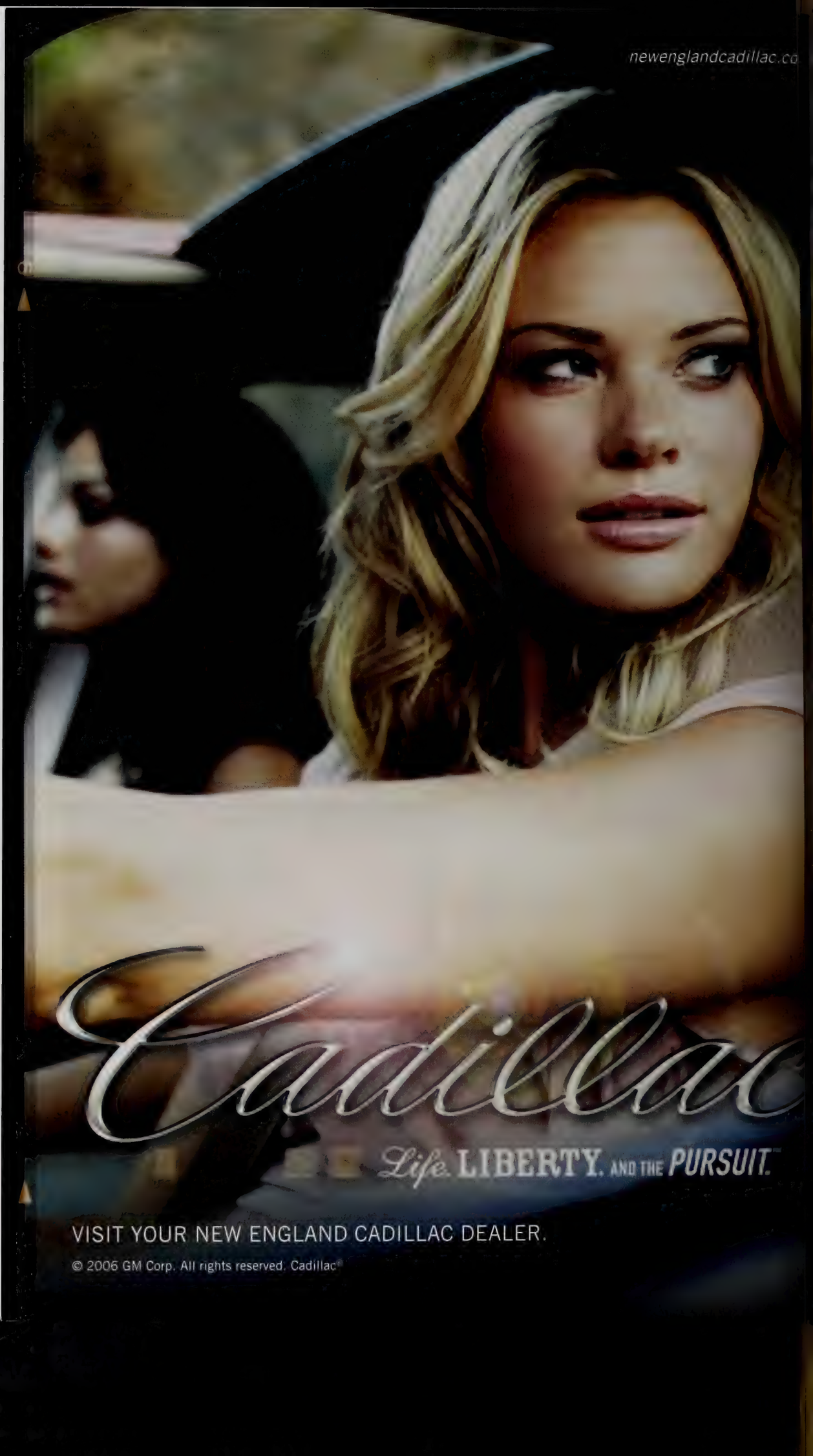
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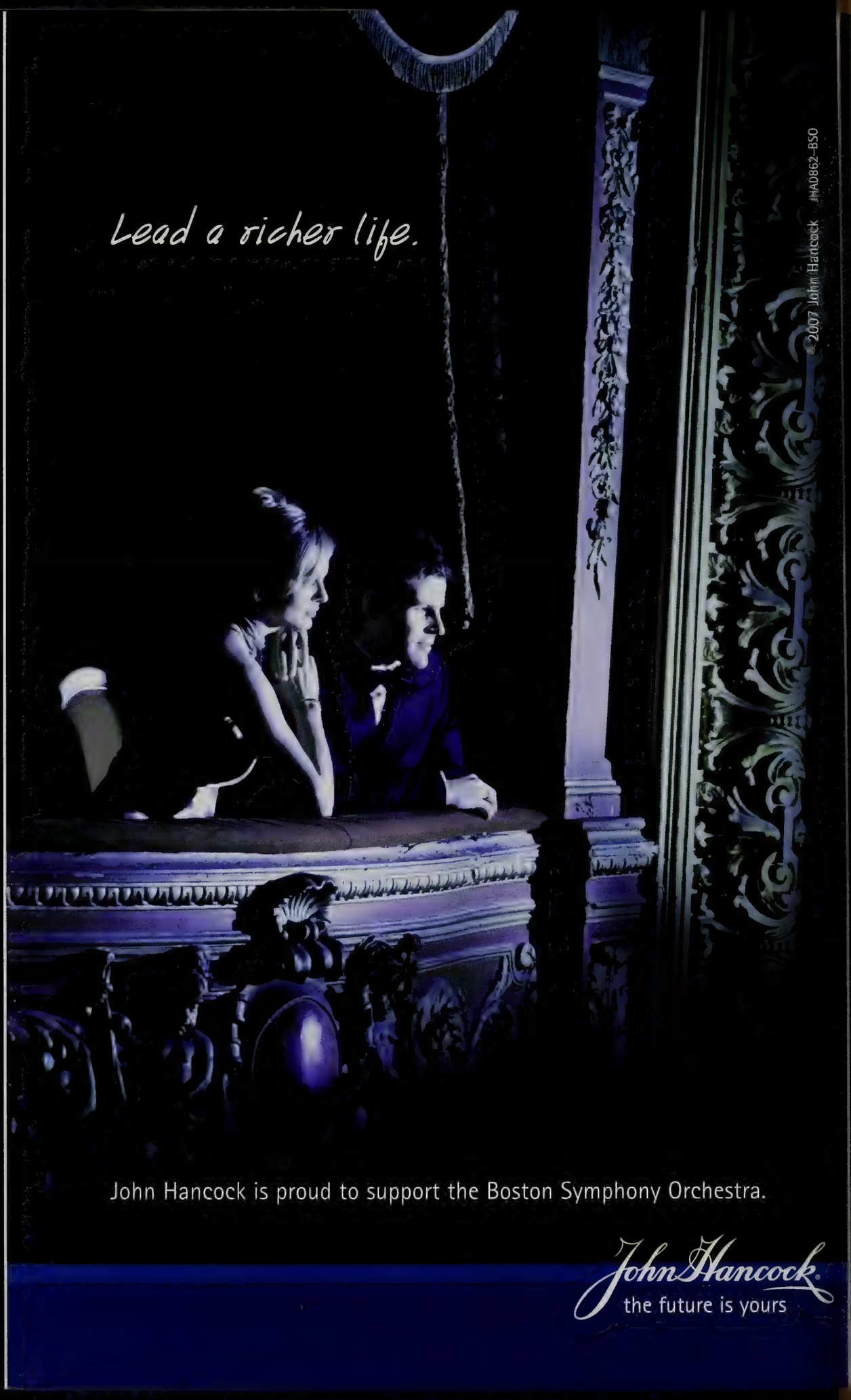
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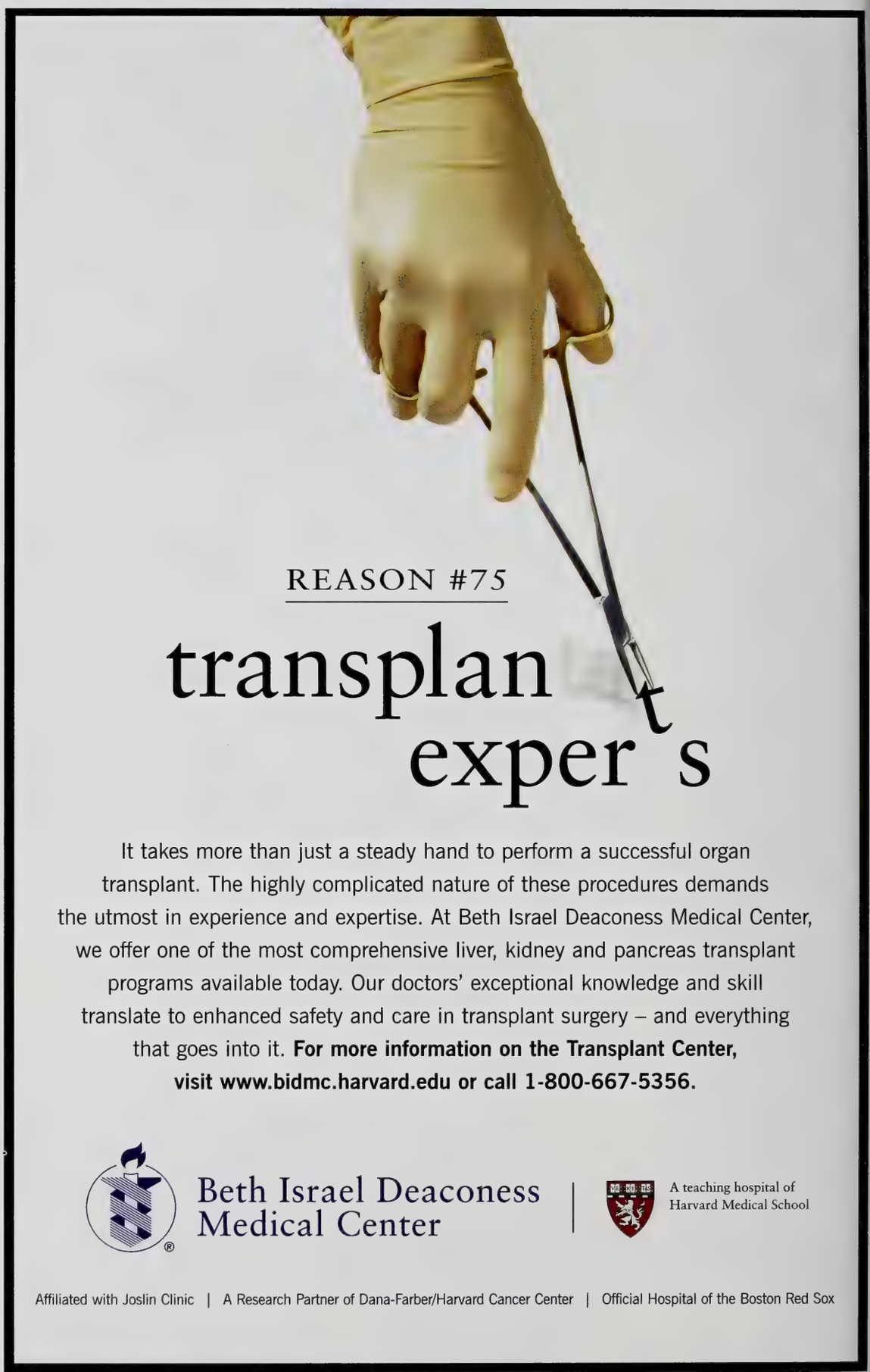
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BSO 125th Anniversary Commission by Gunther Schuller Postponed to Future Season

A BSO 125th Anniversary Commission originally scheduled to receive its world premiere here next week—Gunther Schuller's *Where the Word Ends*, described by James Levine as "a major and extraordinary new work for orchestra, and one that in every way reflects the full capabilities of the BSO and Gunther's own stature as one of America's greatest musicians"— will instead be rescheduled for a future season. "I've been looking forward very much to Gunther's new piece as part of my final Symphony Hall program this season," says Mr. Levine. "As it turns out, its scope and language require more rehearsal time than it could possibly receive in the context of this month's program as I had originally conceived it; and for this reason, I've decided to reschedule the premiere to a later season as part of a differently structured program that will allow us to do it full justice." *Where the Word Ends* will be replaced on next week's program by Mr. Schuller's *Seven Studies on Themes of Paul Klee*, a more frequently played work from 1959 that the BSO performed on several occasions between 1964 and 1985.

Classical Cartoon Festival Returns to Symphony Hall Saturday, March 31, Beginning at 10 a.m.

Boston's Classical Station WCRB, now broadcasting from 99.5FM, returns to Symphony Hall for the ninth annual Classical Cartoon Festival on Saturday, March 31, beginning at 10 a.m. Kids and adults alike will enjoy continuous showings of classic Warner Bros. cartoons, such as "What's Opera, Doc?" and others that feature classical music scores. In addition, there will be musical performers entertaining in the corridors and Cabot-Cahners Room, a treasure hunt, an instrument petting zoo, face painting, and other surprises. Tickets are $9, and are available by calling SymphonyCharge at (617) 266-1200 or 1-888-266-1200, or by visiting www.wcrb.com. Proceeds benefit the Brain Injury Association of Massachusetts.

Corrigendum

Due to an editorial error in the BSO program book for Charles Dutoit's appearances here March 8-13, Mr. Dutoit's new position with the Philadelphia Orchestra was given in his program book biography as "interim conductor of the Philadelphia Orchestra, beginning in the 2008-09 season," a formulation picked up from an erroneous press report. Mr. Dutoit has in fact been named Chief Conductor and Artistic Adviser of the Philadelphia Orchestra—a newly created post in Philadelphia—beginning in September 2008 and continuing through the 2011-12 season. Mr. Dutoit thus continues his already extensive relationship with the Philadelphia Orchestra, having made his Philadelphia Orchestra debut in 1980. Since 1990 he has been artistic director and principal conductor of the Philadelphia Orchestra's summer residency at the Saratoga Performing Arts Center. Between 1990 and 1999, he also directed the orchestra's summer series at the Mann Center for the Performing Arts, and led the orchestra in a series of recordings. It was in 1980 that Charles Dutoit also made his Boston Symphony debut, since which occasion he has been a regular and welcome guest with the BSO both at Symphony Hall and at Tanglewood.

New This Season: BSO Podcasts

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cally ten to fifteen minutes in length, the podcasts include musical examples (often drawn from past BSO performances) from the works to be performed, and are prepared and presented by the BSO Publications Department—Director of Program Publications Marc Mandel, Publications Associate Robert Kirzinger, and Publications Coordinator Eleanor McGourty—in cooperation with the BSO's website managers. The podcast for each week can be accessed on the homepage, and on the schedule listings for each concert; they can be downloaded to most media players. Past podcasts also remain available, via the website schedule listings. You can also listen to previous podcasts, or subscribe to the entire series at no charge, at the iTunes store (a link for which also appears on the BSO homepage). BSO program notes are also included with a podcast subscription.

So far there are already about 75,000 subscribers to the BSO's podcasts via iTunes; counting iTunes subscribers along with BSO patrons who come directly to www.bso.org, about 40,000 people actively download the podcasts each week. The BSO's program notes are downloaded between 25,000 and 30,000 times each week during the Symphony Hall and Tanglewood seasons.

From the Library of James Levine

In conjunction with his programs here this season, materials from the personal library of BSO Music Director James Levine continue to be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia

Individual tickets are on sale for all concerts in the BSO's 2006-2007 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

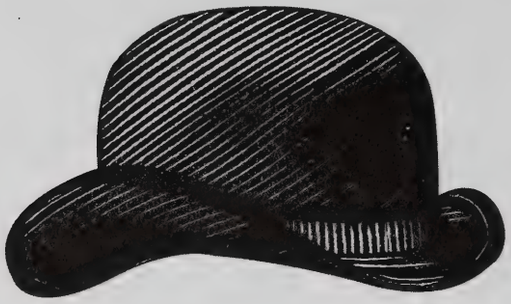
On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.



Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

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from the BSO Archives. The latest display includes, among other things, a first-edition score of Beethoven's Eighth Symphony; an early piano-vocal score of Berlioz's *Damnation of Faust*; facsimile editions of Mozart's own thematic catalogue of his works, and of the manuscript of Brahms's Symphony No. 4; the first published piano-vocal score of Beethoven's opera *Fidelio*; Maestro Levine's scores of works by Charles Wuorinen and Gunther Schuller that he has previously performed (new 125th Anniversary Commissions by these two composers are being premiered by James Levine with the BSO this season), and different printed editions, from Mr. Levine's library, of the score to Mahler's Symphony No. 3.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, 1:45 p.m. prior to the Sunday-afternoon *Fidelio* performance on March 25, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses Beethoven's *Fidelio*. In the week's ahead, BSO Publications Associate Robert Kirzinger discusses Mozart, Ravel, and Schuller, and Helen Greenwald of the New England Conservatory discusses Ligeti, Wagner, Bartók, and Tchaikovsky (April 5-7).

BSO Members in Concert

BSO associate concertmaster Tamara Smirnova and BSO cellist Mihail Jojatu are the soloists in Brahms's Double Concerto with the New Bedford Symphony under its music director David MacKenzie on Saturday, March 31, at 8 p.m. at the Zeiterion Performing Arts Center in New Bedford. Also on the program are the overture to Mozart's *The Magic Flute* and Stravinsky's *The Firebird*. A free Concert Prelude is offered at 6:45 p.m. Tickets are $30 to $50 ($13 for students), available at the Zeiterion box office, by phone at (508) 994-2900, or online at www.zeiterion.org.

Ronald Knudsen leads the New Philharmonia Orchestra in "Reach Out for Kids," a benefit concert in support of the orchestra's music outreach program and Autism Speaks, on Sunday, April 1, at 6 p.m. at the Sheraton Needham Hotel. The Pops-style program features performances by the Winiker Brothers (Bill and Bo) and pianist Tony DeBlois. Tickets are $60 and $150, and tables of ten are $1250. For more information, or to order tickets, visit www.newphil.org or call (617) 527-9717.

Free Tours of Symphony Hall

If you would like to learn more about the BSO and Symphony Hall, take advantage of the BSO's free behind-the-scenes tour of Symphony Hall. Experienced members of the Boston Symphony Association of Volunteers unfold the history and traditions of the Boston Symphony Orchestra—its musicians, conductors, and supporters—as well as offer information about the Hall. Tours of the Hall are offered during BSO performance weeks throughout the subscription season (September-May), beginning at the Massachusetts Avenue lobby entrance on the first Saturday of the month at 1:30 p.m. and every Wednesday at 4:30p.m. (schedule subject to change). Please call to confirm specific date and time. Private group tours can be arranged in advance. For more information, please contact the Volunteer Office at (617) 638-9390 or bsav@bso.org.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915*, Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra, and Dvořák's *New World* Symphony; the conclusion of the two-season Beethoven/Schoenberg project (this year including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*); Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Brahms, Harbison, Haydn, Mozart, Ravel, and Schumann. Highlights of Mr. Levine's 2007 Tanglewood season with the BSO will include an Opening Night program of Mendelssohn and Tchaikovsky; Mahler's Symphony No. 3; a concert pairing Bartók's *Bluebeard's Castle* with Brahms's First Symphony; and Berlioz's *La Damnation de Faust*, as well as works by Beethoven, Carter, Harbison, Mozart, Ives, and Ravel. In addition he will lead a concert performance with the Tanglewood Music Center Orchestra of Verdi's *Don Carlo* and a staged Tanglewood Music Center production of Mozart's *Così fan tutte*. Also at the Tanglewood Music Center, he will continue to work with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Then, in late August and early September, he and the BSO will make their first European tour together, to include the Lucerne Festival, the Schleswig-Holstein Festival in Hamburg, Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine leads new Met productions of Puccini's *Madama Butterfly* (including a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*, and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS

Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, and a 2006 *Opera News* Award.



Michael J. Lutch



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2006-2007

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE, Music Director

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BEETHOVEN Piano Concerto No. 4

October 26 and 28, 2006
with SIR JOHN TOMLINSON (Moses), PHILIP LANGRIDGE (Aron), JENNIFER WELCH-BABIDGE (Young Girl), ELLEN RABINER (Sick Woman), MARK SCHOWALTER (Youth and Naked Youth), SANFORD SYLVAN (Man and Ephraimite), SERGEI KOPTCHAK (Priest), soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; PALS CHILDREN'S CHORUS, JOHANNA HILL SIMPSON, founder and conductor emerita

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Moses und Aron, Opera in three acts (concert performances with supertitles)

November 2, 4, and 7, 2006
with CHRISTIAN TETZLAFF, violin

BEETHOVEN *Grosse Fuge*, for string orchestra
BEETHOVEN Violin Concerto
SCHOENBERG Violin Concerto
BEETHOVEN *Grosse Fuge*, for string orchestra

February 1, 2, and 3, 2007
with DEBORAH VOIGT, soprano

BEETHOVEN *Coriolan* Overture
SCHOENBERG *Erwartung*, Monodrama for soprano and orchestra
BEETHOVEN *Ah! perfido*, Scene and aria for soprano and orchestra
BEETHOVEN Symphony No. 8

March 23, 25, and 27, 2007
with KARITA MATTILA (Leonore), LISA MILNE (Marzelline), JOHAN BOTHA (Florestan), MATTHEW POLENZANI (Jaquino), ALBERT DOHMEN (Don Pizarro), JAMES MORRIS (Don Fernando), ROBERT LLOYD (Rocco), soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN
Fidelio, Opera in two acts (concert performances with supertitles)

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BEETHOVEN *Missa Solemnis*, *An die ferne Geliebte* for tenor and piano, Quintet in E-flat for piano and winds (Opus 16), Symphony No. 2, Triple Concerto for piano, violin, and cello, Symphony No. 7, Symphony No. 9

SCHOENBERG Six Little Piano Pieces (Opus 19), *Pierrot Lunaire*, Five Pieces for Orchestra, Variations for Orchestra, *Pelleas und Melisande*, *Gurrelieder*, Chamber Symphony No. 1 (version for full orchestra)

Introducing Beethoven's "Fidelio": Opera as Symphony

by Marc Mandel

These performances of Beethoven's "Fidelio" complete the Beethoven/Schoenberg cycle begun by James Levine and the Boston Symphony Orchestra last season.

As Beethoven's only opera, *Fidelio* demands our attention. More to the point, it justifies our attention. Yet even among serious musicians, it is as often criticized as it is praised, probably because its faults are so easy to emphasize. Most of the characters—Marzelline, Jaquino, Rocco, Pizarro, Don Fernando—are stock. The two leading figures—Leonore and Florestan—risk emerging as symbols rather than characters, especially since the opera in its final form has been pared to its essentials. There is virtually no action: Act I is devoted entirely to introducing the characters and the situation. The lead tenor does not appear until the rise of the Act II curtain, and his rescue from the hands of the villain is achieved in not much more than twenty minutes after that. The text is often unwieldy, and Beethoven's writing for the voice is often ungainly, a criticism levied against the composer also with respect to his Ninth Symphony and *Missa Solemnis*. To suit his musical scheme, Beethoven must often stretch the text in ways that strike the ear as unfortunate, even at such crucial moments of the score as the post-rescue duet, "O namenlose Freude," or, for example, in Leonore's "Abscheulicher!," where several key phrases must be accepted as outgrowths of the orchestral texture, specifically the horn parts which play so important a role in that number. Finally, the most overtly dramatic point in the opera, viewed from the standpoint of text alone, would seem to offer material for an extraordinarily awkward and outlandish moment: determined to save her husband, Leonore throws herself between Florestan and Pizarro, proclaiming her identity with the words, "First kill his wife!" Then:

Pizarro: His wife?
Rocco: His wife?
Florestan: My wife?

One imagines them all, hands thrown up palms outward, faces aghast, recoiling in turn.

Yet *Fidelio* works, and this statement can be made without reservation. Due to the vagaries of performance, it does not *always* work, but the best renderings, whether on stage or on record, however different (compare, for example, the recordings led by Wilhelm Furtwängler, Arturo Toscanini, Hans Knappertsbusch, and Otto Klemperer), not only prove the point, but (in the case of recordings) strengthen it with repeated



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hearings. Ultimately the crucial element is that of vision, and the alignment of the performers' vision with the composer's. What makes *Fidelio* work is the sweep of the whole: it is too easy to praise the drama and big numbers of the second act (Florestan's aria, the rescue sequence, the duet for the reunited lovers, the final chorus) and pass off the rest—indeed, most of Act I, excepting perhaps the so-called "canon quartet" ("Mir ist so wunderbar," the first truly magical vocal number of the score) and Leonore's "Abscheulicher!... Komm, Hoffnung" as mere preparation. The musical score of this opera is a stunningly coherent whole. Every moment serves its purpose, with the patterns of preparation, tension, and release, the composer's manipulation of key relationships, and his shaping of the individual numbers all playing as crucial a role here as in the most tightly knit of his purely orchestral scores. In a word, the conception is symphonic.



An 1814 engraving of Beethoven by Blasius Höfel, after a drawing by Louis Letronne

And what of the spoken dialogue, whose presence can pose problems in non-German-speaking countries, which on recordings is sometimes omitted altogether, and whose textual tradition is nearly as complicated as that of the emerging opera's several versions, thereby necessitating that some sort of choice be made each time *Fidelio* is performed. One commentator has observed that without the spoken dialogue, the progression of the music is too intense, that one needs some respite to absorb and digest along the way. The placement of spoken text between the musical numbers heightens the dramatic development as well: it is no accident that the only two numbers that are *not* separated by dialogue are the Act I duet for Pizarro and Rocco and the accompanied recitative of Leonore's "Abscheulicher!" The "melodrama" of Act II as Rocco and Leonore enter the dungeon to dig Florestan's grave is calculated to take its effect from a very particular and special approach to combining music and spoken dialogue. And one of the score's most moving and important moments hinges on the presence of two sentences of dialogue too often and inexplicably omitted: the rescue achieved, Pizarro and Rocco rush out of the dungeon to face the arriving Don Fernando. Leonore and Florestan are left alone on stage. Following the fortissimo punctuation that closes this sequence, the music of their celebratory duet ("O namenlose Freude") begins with a pianissimo murmur—but only after this exchange cements the inevitability of what has passed:

Florestan: O, meine Leonore,	Oh my Leonore, what
was hast du für mich getan?	have you done for me?
Leonore: Nichts, nichts,	Nothing, nothing,
mein Florestan.	my Florestan.

With four words, Leonore summarizes everything she has shown us and everything she has stood for since her first appearance in Act I. Beethoven's vision of individual, private devotion and trust as epitomized in the bond of marriage thus achieved, the composer can now move on to wrap up his second crucial concern—public trust—with the freeing of the prisoners in the Act II finale.

Not surprisingly, the Act II finale, the goal of Beethoven's architectonic plan both musically and dramatically, is all music. It begins with a burst of energy which invites comparison to the Gloria of the *Missa Solemnis*, and in its overall construction it typifies what we might call the "developing" musical numbers of the score, in which the the-

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matic materials of the music change, or develop, according to the action of the moment, or the sentiments being expressed, without turning back on themselves to repeat the music heard at the opening. Other examples of the score's "developing" numbers—which tend to be concerned with advancing the action—are the Act I trio for Rocco, Leonore, and Marzelline ("Gut, Söhnchen, gut"), the Act I duet for Pizarro and Rocco ("Jetzt, Alter, hat es Eile!"), the Act I finale, the gravedigging duet for Leonore and Rocco, and, of course, the climactic rescue sequence, the quartet for Leonore, Florestan, Pizarro, and Rocco. Clearly delineated, large-scale musical repeats are encountered in the parts of the score that are concerned with making introductions—the opening duet for Marzelline and Jaquino, the solo arias of Marzelline and Rocco, and, though somewhat more elaborate in its construction, Pizarro's aria with accompanying chorus; these we might label the "closed" numbers of the score. Related to these, however, are several numbers that hold a very special place in the scheme of the whole: the canon quartet for Marzelline, Leonore, Jaquino, and Rocco in Act I, in which the four characters express their individual feelings to the same music in a clearly formalized musical scheme (they are all part of some larger plan); the Act II trio for Leonore, Florestan, and Rocco ("Euch werde Lohn in bessern Welten"), a spiritual oasis during which Florestan receives bread (communion?) from Leonore following her digging of his grave and before Pizarro's appearance in the dungeon; and the "O namenlose Freude" duet, an affirming "Amen" to the successful endurance by Leonore and Florestan of their trial, an "Amen" whose final ascending woodwind scale suggests an offering to heaven.



The Kärntnerthortheater in Vienna, where the final version of "Fidelio" had its premiere on May 23, 1814

This is, of course, to oversimplify. But it does say something of Beethoven's ability to manipulate texture, form, and pattern to produce maximum cumulative effect as the opera proceeds. And the connection between the two major themes of the story—private trust and public trust—is just as skillfully handled. The prisoners make their first appearance in the Act I finale. Their trust in God—the concern, too, of Florestan's first utterances in Act II—and their hope for freedom ("*Freiheit*") are the principal issues here, Beethoven's setting of the word "*Freiheit*" particularly emphasizing the latter. Leonore's determination to save Florestan even before she is sure of his identity—"*Wer du auch seist, ich will dich retten*" ("Whoever you might be, I will save you"), she sings during the gravedigging duet—is a private resolve which grows from her own sense of compassion. Her unshackling of Florestan in the final scene becomes a public act, and one offered up to God ("*O Gott, welch ein Augenblick*") in one of the score's serenely spiritual moments, set within and yet apart from the exuberant framing choruses.

Thus a pattern emerges which ultimately depends for its success upon that crucial balance of all the parts that characterizes the best music of Haydn, Mozart, and Beethoven, a classical balance that here also incorporates the elements necessary to any successful operatic score: the shape of the individual numbers and contrast between them;

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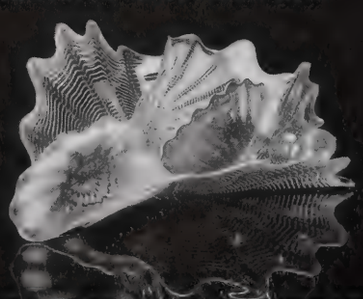
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the manner and sequence in which characters are introduced; the highlighting apart of key moments within the whole; a sense of continuity, direction, and progression with respect to the plot and the musical underpinning of the drama.

Another component of the whole, but one that can only be touched on here, is the relationship between keys in which different numbers are set. Different musical keys *sound* different: they exist in different parts of musical space and provide possibilities for tension and relaxation as one key area is juxtaposed against another. The *Fidelio* Overture is in E major, and this choice of key on Beethoven's part does two things: it prepares the A major of the immediately following duet for Marzelline and Jaquino, and it also foreshadows on the level of longer-range planning the key of Leonore's aria, "Komm, Hoffnung." Marzelline's aria is in C minor, with a C major refrain; this prepares the G major of the canon quartet, which seems to exist on a new level of activity, on a psychological plane all its own. So, in the overture and first three numbers of the score, Beethoven has set up two musical sound-worlds, one centering around the keys of E and A, the other around keys closely related to C, the key in which the entire opera will reach its triumphant conclusion. And the two worlds can coexist: Leonore's recitative and aria, "Abscheulicher!... Komm, Hoffnung," moves through the G minor and C major of the recitative to E major for the aria. One last point with respect to key relationships: crucial moments within individual numbers can be made to seem special, made to sound apart, by a sudden shift to a distant key, and one can sense this on an aural-psychological level even without recourse to a knowledge of music theory.

Having moved now to the realm of actual sound, we can turn logically and finally to a consideration of Beethoven's orchestra. Certain details of the scoring have already been mentioned: the horn sonorities of Leonore's "Komm, Hoffnung," the woodwind phrase that bears the final moments of "O namenlose Freude" heavenward. Add to these the resigned murmur of low strings that closes the first act, the plaintive oboe solo that accompanies Florestan's vision of Leonore during his Act II aria, the very special sonority of the contrabassoon heard only in the gravedigging duet that follows, and the inclusion of piccolo to expand the upper orchestral range in the final chorus, and you have some sense of how particular instruments are used to telling effect. Pay close attention to the Act II introduction, terrifying in its musical depiction of the dungeon darkness to which Florestan has been condemned.

I stated earlier that Beethoven's conception is a symphonic one. The fact that the *Fidelio* Overture was the last music he wrote for the score and yet sounds so psychologically right for the entirety of what follows—even without any clear thematic references to the opera as a whole—suggests that Beethoven's ultimate achievement had to rest on his supreme abilities as an instrumental composer rather than as a composer for the voice. The explosion of sound that opens the overture, the alternation of Allegro and Adagio within the first few pages, the aureole of string sextuplets heard against sustained wind chords, the gentle nobility of the theme for horn energized by soft syncopations in the high strings and the counterpoint of violas and cellos—all of this not only generates the material for the remaining five or six minutes of the overture, but suggests as well the balance between energy and relaxation that characterizes the opera as a whole. It prepares a world of good and bad, of light and darkness, of people and ideals, of religion, faith, and trust, and, ultimately, of hopes realized. As the opera proceeds, the characters and what they stand for become increasingly alive, we come to know their voices, we respond not only to their words and thoughts, but to how they utter them. We recognize the orchestra as another voice, as many voices, imparting strength when human voices seem to falter, or become inadequate. One can cavil, but criticisms seem somehow insignificant. It is the overall unity of the score that gives *Fidelio* its ultimate strength, and from which emerges its ultimate vision, present from first moment to last.

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Sunday, March 25, at 3
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JAMES LEVINE conducting

BEETHOVEN

Fidelio, Opera in two acts, Opus 72
Text by Joseph Sonnleithner and Friedrich Treitschke, based on the French drama by J.N. Bouilly
(concert performance with supertitles)

Act I

INTERMISSION

Act II

KARITA MATTILA, soprano (Leonore)
LISA MILNE, soprano (Marzelline)
JOHAN BOTHA, tenor (Florestan)
MATTHEW POLENZANI, tenor (Jaquino)
ALBERT DOHMEN, bass-baritone (Don Pizarro)
JAMES MORRIS, bass-baritone (Don Fernando)
ROBERT LLOYD, bass (Rocco)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
WILLIAM HITE, tenor (First Prisoner)
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JAMES LEVINE conducting

Please note that soprano Karita Mattila has regretfully had to cancel her appearances in *Fidelio* this week because of illness. We are very grateful that Christine Brewer is able to sing the role of Leonore in these performances at extremely short notice.

Christine Brewer



American soprano Christine Brewer has recently been a frequent guest with the Boston Symphony Orchestra: at Tanglewood last July, on successive nights with James Levine conducting, she sang Tove in Schoenberg's *Gurrelieder* with the BSO and Chrysothemis in the Tanglewood Music Center Orchestra's concert performance of Strauss's *Elektra*. Last season she sang subscription performances of Beethoven's *Missa Solemnis* in Boston (substituting without rehearsal for Deborah Voigt) and then returned for Beethoven's Ninth Symphony in Boston and New York. This summer at Tanglewood she will sing "Abscheulicher!" from *Fidelio* and the concert aria *Ah! perfido* during the BSO's all-Beethoven weekend in July. Wagner's *Tristan und Isolde* figures prominently in Ms. Brewer's 2006-07 schedule. She sang her first fully-staged Isolde at San Francisco Opera with Donald Runnicles, appeared in concert performances with the Montreal Symphony Orchestra, and reprises the ground-breaking "Tristan Project," a semi-staged version with direction by Peter Sellars and film by Bill Viola, in Los Angeles and New York with the Los Angeles Philharmonic. Concert performances include a tour of the Netherlands and Brussels with the Flanders Orchestra, Poulenc's *Gloria* with the BBC Orchestra, Britten's *War Requiem* with the St. Louis Symphony, and Zemlinsky's *Lyric Symphony* and *Florentine Tragedy* at Ravinia. Recitals take her to London's Wigmore Hall, the Concertgebouw in Amsterdam, the Kennedy Center in Washington, D.C., and to San Francisco, St. Louis, and Portland (ME). Highlights of her 2005-06 season included her first complete Isolde (in concert at the Edinburgh Festival), semi-staged performances of *Gurrelieder* at the Saito Kinen Festival with Seiji Ozawa, and performances of Leonore in *Fidelio*—one of her signature roles—with Sir Charles Mackerras and the Scottish Chamber Orchestra, at San Francisco Opera under Donald Runnicles, and with Sir Colin Davis and the London Symphony (recently released on LSO Live). Christine Brewer appears regularly with the world's leading orchestras, opera companies, and conductors, in repertoire encompassing works of Mozart, Beethoven, Brahms, Verdi, Strauss, Mahler, Janáček, and Britten. She made her BSO debut in 1996 at Tanglewood in Mozart's Requiem, was soloist at Tanglewood for Beethoven's Ninth Symphony in 2000 and 2002, and made her subscription series debut in March 2003, in the world premiere performances of John Harbison's Requiem.

Characters in Order of Singing:

Jaquino, a gatekeeper ..... Matthew Polenzani
Marzelline, Rocco's daughter ..... Lisa Milne
Rocco, the jailmaster ..... Robert Lloyd
Leonore, disguised as "Fidelio" ..... Karita Mattila
Don Pizarro, governor of a state prison ..... Albert Dohmen
First Prisoner ..... William Hite
Second Prisoner ..... Robert Honeysucker
Florestan, Leonore's husband, a prisoner ..... Johan Botha
Don Fernando, minister of state ..... James Morris

Soldiers, prisoners, townspeople .....
..... Tanglewood Festival Chorus, John Oliver, conductor

A brief guide to Beethoven's *Fidelio* is on page 26.

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John Geller, supertitles caller

Sunday's concert is supported by a generous gift to The Artistic Initiative from the Richard P. and Claire W. Morse Foundation.

This week's performances by the Tanglewood Festival Chorus are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus

From the Music Director

With this week's concert performances of *Fidelio* we come to the end of the Beethoven/Schoenberg cycle we began last season. As Beethoven's only opera—and an unquestionably great one—*Fidelio* has always held a special place in the repertoire and in my heart. And the fact that it developed through several versions (1805, 1806, and, finally, 1814) shows us a great deal about how Beethoven went about conceiving it, rethinking it, and making the end result so successful and powerful.

Schoenberg's only large-scale opera, *Moses und Aron* (which we performed in October), posed such complex difficulties that he ultimately broke off after two acts rather than complete a projected third. Even a

basic comparison of the three versions of *Fidelio* reveals so much about how Beethoven finally came to grips with composing his opera in a way that ultimately made it work. Clearly by 1814 he was able to free himself to a much greater extent from the standard operatic conventions of plot and vocal style that are so evident in the earlier versions; and by the time he returned to the opera after eight years away from it, his musical language and style had reached a level he could apply that much more convincingly to the operatic stage.

Aside from countless changes to details of instrumentation, vocal lines, and overall texture, Beethoven made larger-scale changes to *Fidelio* that ultimately afforded each of the individual numbers, and the opera as a whole, an incredible thrust and clarity of purpose. In reworking the original, three-act *Fidelio* into two acts for the 1806 production—essentially by compressing the original's first and second acts into one—Beethoven reduced the amount of time spent on the Jaquino-Marzelline-Fidelio subplot (which so clearly harks back to the lighter German *Singspiel* tradition), sped up Pizarro's arrival on the scene (in the first version, Pizarro doesn't appear until Act II), and more efficiently arrived at the heart of the dramatic situation, the conflict between Leonore and Pizarro. Significant changes in the final version of 1814 included Beethoven's extensive rewriting of Leonore's and Florestan's solo numbers and duet, and his rewriting of the opera's final scene, which he also moved from its original setting in the prison dungeon into the open air. And whether heard in con-



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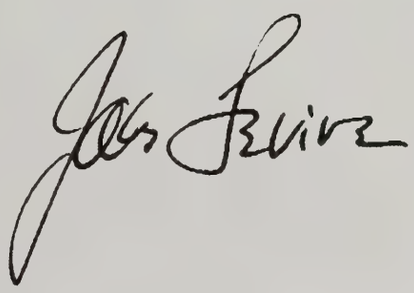
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cert or in the opera house, there's such a palpable *frisson* with the start of each new number following the intervening spoken dialogue.

Beethoven's most significant orchestral work by the time of the 1805 and 1806 productions of *Fidelio* was the *Eroica* Symphony. By the time of the 1814 *Fidelio* he had completed the Fifth through Eighth symphonies, all of his concertos, and a great many significant works in other genres as well. In the final version as we know it, the music for Jaquino, Marzelline, and Rocco remains in the same lighter style we hear in the opera's earlier versions, but the writing for Leonore and Florestan is more dramatically focused, more Beethovenian in power and shape (with many passages that suggest, or grow out of, his writing for the orchestra), and in its more difficult moments anticipates what we hear in parts of the *Missa Solemnis* and Ninth Symphony. This is also to say that by 1814, Beethoven could do just what he needed to make the opera sound like no one's but his own, not only in its avoidance of convention for convention's sake, but in its use of a musical language that in its most powerful moments cannot possibly be mistaken for any other composer's. There are so many strikingly new and interesting features throughout the score, e.g., the tuning of the timpani to the interval of a tritone in the orchestral introduction to Act II, and the fact—unprecedented at this particular time in operatic history—that Leonore sings continuously throughout Act II, as well as in so much of Act I. It's also singularly exciting to hear Beethoven's unique musical language applied to a musical theater piece.

Though it's not a very long opera, it's very difficult in performance of this work to achieve what in my opinion is a unique style. I first conducted *Fidelio* in 1970 in Cleveland, in a concert performance with the University Circle Orchestra, but I waited for years to do it on the stage—in fact, until just six years ago at the Met. And it made me very happy to have put it off that long, until we had just the right production and cast. I'm now particularly pleased to be doing it with the Boston Symphony, since it's a work the orchestra is much less familiar with than with Beethoven's orchestral and chamber music. I'm also particularly pleased to be conducting it here with a group of soloists that includes many with whom I've previously collaborated on this work. *Fidelio* is so incredibly powerful and exciting that its musical momentum and clarity of purpose have never failed to engage audiences and performers in less than a profound and thrilling way. I can think of no more appropriate way to conclude our Beethoven/Schoenberg cycle.



A BRIEF GUIDE TO "FIDELIO"

LEONORE, disguised as the young man "FIDELIO," has secured a job at a Spanish state prison not far from Seville; there she hopes to find her husband FLORESTAN, whom she believes to be a political prisoner (which he is, having been locked away—and kept near the point of starvation—in the prison's deepest dungeon for some two years). Leonore knows from ROCCO, the jailkeeper, that there is one prisoner whom she cannot be allowed to see; she hopes to prove herself trustworthy enough that Rocco will let her assist him in tending to that particular prisoner.

The situation is complicated on the domestic front, as it were, by the fact that MARZELLINE, Rocco's daughter, has fallen in love with "Fidélio," which in turn causes Marzelline to spurn the affections of the young gatekeeper JAQUINO, who loves her—all of this not helped, either, by the fact that Rocco looks favorably upon the union of Marzelline and "Fidelio."

DON PIZARRO, governor of the prison, arrives there, only to learn that DON FERNANDO, the minister of state, is expected to appear soon for a surprise inspection. Pizarro determines to kill Florestan: it was Pizarro himself who had Florestan imprisoned to begin with (spreading word that Florestan was dead), in order to cover his own political machinations and wrongdoings. Now he must eradicate Florestan or be found out.

The first part of Act I establishes the characters of Jaquino, Marzelline, Leonore, and Rocco; Don Pizarro appears midway through Act I; and Act II brings us to the dungeon, where Florestan, in chains, is held captive.

The name "Fidelio," by the way, comes from the Latin noun "*fides, fidelis*" (to give the nominative and genitive forms of the noun), meaning "faith, trust, loyalty."

—Marc Mandel

SYNOPSIS OF SCENES

Place: A Spanish state prison, some miles from Seville

ACT I: The prison courtyard
ACT II, Scene 1: The dungeon
ACT II, Scene 2: The prison courtyard

There will be an intermission between Acts I and II.

BEETHOVEN'S FOUR OVERTURES FOR "FIDELIO"

Beethoven composed four overtures for *Fidelio*, three of which we know as his *Leonore* Overtures 1, 2, and 3. *Leonore* No. 2 introduced the opera in its original 1805 version; *Leonore* No. 3 opened the revised version of 1806; and *Leonore* No. 1 was composed for a projected 1807 Prague performance that did not take place. *Leonore* No. 1 is about eight minutes long, whereas *Leonore*s 2 and 3 run about fourteen minutes each. Nos. 2 and 3 also share certain thematic materials from the opera proper: music from Florestan's second-act aria in their introductions, and, at the climax of each overture, the trumpet call that in Act II heralds the arrival of Don Fernando, the minister of state. Ultimately Beethoven decided that a more traditional, less overwhelming opener was needed: for the final version of his opera he wrote what we simply know as the *Fidelio* Overture, about seven minutes long, and which serves to prepare the overall mood of the opera as a whole. In the opera house, the *Leonore* Overture No. 3 is sometimes inserted to fill the stage change between the two scenes of Act II (a practice dating back to Gustav Mahler's conductorship at the Vienna State Opera), but this practice, which interrupts the dramatic course of the opera, was never intended by Beethoven.

—M.M.

Ludwig van Beethoven
Fidelio, Opera in two acts, Opus 72



An oil portrait of Beethoven by Isidor Neugass, c.1806

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. When he began work on Fidelio *in January 1804, he had already completed his first three symphonies and Third Piano Concerto, as well as his oratorio "Christus am Oelberg." In order to devote himself to his new opera, he abandoned an earlier operatic project, "Vestas Feuer" (to a libretto by Emanuel Schikaneder, who was the first Papageno in Mozart's "Die Zauberflöte" and director of the Theater-an-der-Wien, where Beethoven lived briefly and served as composer-in-residence).* Fidelio *is based on Joseph von Sonnleithner's German translation of Jean-Nicolas Bouilly's, "Léonore, ou L'amour conjugal" (see below), originally written for Pierre Gaveaux (1798) and later set by Fernando Paer (1804) and Simone Mayr (1805).* Fidelio *was premiered at the Theater-an-der-Wien on November 20, 1805, but was withdrawn after only three performances. Beethoven revised it twice, first in 1806 (this version being introduced on March 29 that year), with the assistance of the poet Stephan von Breuning (who reduced its size from three to two acts) and then again in 1814, with the help of Georg Friedrich Treitschke, a translator, who had brought works by Cherubini, Boieldieu, and Spontini to the German stage. One significant addition of 1814 was Leonore's accompanied recitative, "Abscheulicher! wo eilst du hin?" Equally important, however, was the complete revision of the Act II finale, in which the action was moved from inside the prison to the outside, further highlighting the role of Don Fernando as "deus ex machina" and altering the social message. As Lewis Lockwood has noted, the change of venue to a "public" arena "is now generally regarded as a glorification of contemporary political authority at a time when the balance of power in Europe was palpably shifting toward the restoration of the monarchies." The 1805 libretto bears the title* Fidelio, *apparently to avoid confusion with the nearly contemporaneous works by Paer and Mayr mentioned above. Beethoven, however, favored "Leonore," which was printed on the revised libretto of 1806. Beethoven composed four different overtures to his opera; the one that is traditionally performed in the theater before the curtain goes up is the "Fidelio" Overture, freshly written for the version of 1814 (though not ready in time for the premiere of that version on May 23, the overture being added at the second performance, on May 26). Three additional overtures, known as "Leonore" Overtures Nos. 1, 2, and 3, are played in the concert hall. No. 1 dates from a performance planned in Prague for 1807, "Leonores" 2 and 3 from the versions of 1805 and 1806, respectively.*

The Boston Symphony Orchestra performed a concert staging of the complete Fidelio *at Tanglewood on August 21, 1982, Seiji Ozawa conducting, with Hildegard Behrens (Leonore), James McCracken (Florestan), Franz Ferdinand Nentwig (Don Pizarro), Paul Plishka (Rocco), Victor von Halem (Don Fernando), Maria Fausta Gallamini (Marzelline), Vinson Cole (Jaquino), John La Pierre (First Prisoner), Mark Fularz (Second Prisoner), and the Tanglewood Festival Chorus, John Oliver, conductor; stage direction was by David Kneuss, scenery and lighting by John Michael Deegan, and costume design by Sarah G. Conly. Prior to that, on August 5, 1967, at Tanglewood, Erich Leinsdorf led a BSO concert performance of* Fidelio *in its original three-act version of 1805, with Hanne-Lore Kuhse (Leonore), George Shirley (Florestan), Tom Krause (Don Pizarro), Ara Berberian (Rocco), Harold Enns (Don Fernando), Mary Ellen Pracht (Marzelline), Nico*

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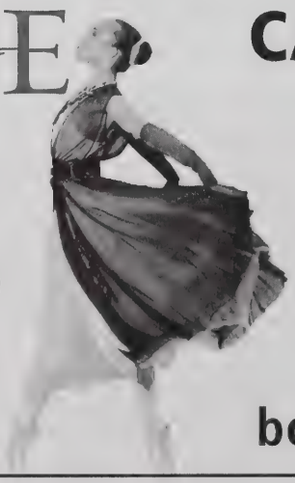
Karine Seneca and Roman Rykine; Tai Jimenez; Photos by Gene Schiavone; on location at the Museum of Fine Arts, Boston

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Castel (Jaquino), William Brown (First Prisoner), Charles Van Tassel (Second Prisoner), and the Tanglewood Choir and Berkshire Chorus prepared by Charles Wilson.

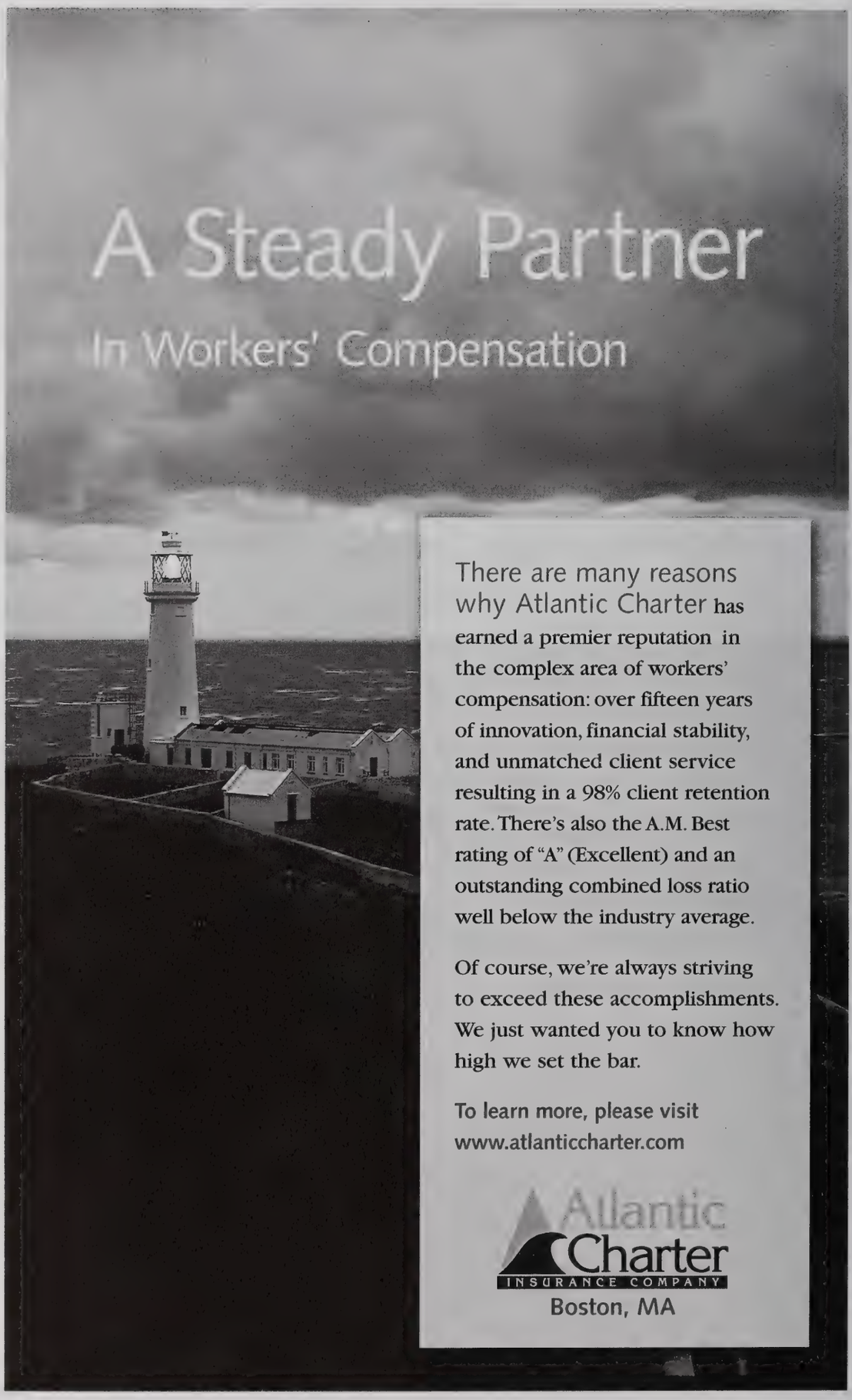
Much before that, tenor Paul Kalisch sang Florestan's second-act aria ("In des Lebens Frühlingstagen") in Cambridge, Boston, New Haven, and Philadelphia in March 1888 with Wilhelm Gericke conducting; Gericke led soprano Lilli Kalisch-Lehmann, Paul Kalisch, and bass Emil Fischer in excerpts from Act II—the duet "Nur hurtig fort, nur frisch gegraben" for Leonore and Rocco; the trio "Euch werde Lohn in bessern Welten" for Leonore, Florestan, and Rocco; and the duet "O namenlose Freude" for Leonore and Florestan—in April 1888; Arthur Nikisch led a subscription performance of Act I in April 1891 (with Antonia Mielke as Leonore, Mrs. Wilbur Hascall as Marzelline, Emil Fischer as Rocco, Mr. W.H. Rieger as Jaquino, and Heinrich Meyn as Don Pizarro); and Charles Munch led a Tanglewood performance of Act II on August 6, 1955 (with Margaret Harshaw as Leonore, David Lloyd as Florestan, Malcolm Bernstein as both Pizarro and Fernando, Mac Morgan as Rocco, Christina Cardillo as Marzelline, and Arthur Shoep as Jaquino). In addition, Leonore's first-act aria ("Abscheulicher! Wo eilst du hin?") was sung in BSO concerts between October 1886 and October 1923 by Lilli Lehmann (with Gericke conducting); Felicia Kaschoska (Franz Kneisel conducting); Lillian Nordica, C. DeVere-Sapio, and Johanna Gadski (Emil Paur); Clementine DeVere, Milka Ternina, and Gadski (Gericke); Berta Morena (Max Fiedler), and Elisabeth Rethberg (Pierre Monteux). More recently, Gwyneth Jones sang the aria with Seiji Ozawa conducting as part of the "Bernstein at 70!" gala concert on August 25, 1988, at Tanglewood.

In addition to nine vocal soloists—Leonore (soprano), Florestan (tenor), Don Pizarro (baritone), Rocco (bass), Don Fernando (bass), Marzelline (soprano), Jaquino (tenor), First Prisoner (tenor), and Second Prisoner (bass)—and mixed chorus (portraying soldiers, prisoners, and townspeople), Fidelio *calls for an orchestra of two flutes, piccolo, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets (plus an additional trumpet offstage), two trombones, timpani, and strings.*

THE HISTORIC BACKGROUND TO BEETHOVEN'S OPERA

In his memoirs, Jean-Nicolas Bouilly, the author of *Léonore, ou L'amour conjugal*, claimed that his play was inspired by "a sublime deed of heroism and devotion by one of the ladies of Touraine, whose noble efforts I had the happiness of assisting." He never revealed the identity of his muse, but the evidence points to a scenario from Bouilly's term as Judge of the Tribunal Criminel in Tours, when he did what he could to survive during the French Revolution—as loyalist or as revolutionary, as needed. According to David Galliver, it was in this judicial position that Bouilly met Elisabeth Mercier, an aristocrat, who had refused the sexual advances of Louis-Julien-Simon Héron, a despised and feared Parisian police agent. A further complication was that Mercier's husband, apparently a Loyalist, had escaped imprisonment, perhaps owing to his wife's intervention (and Bouilly's help?). Such a fraught situation is very much the stuff of opera plots, but earlier in his memoirs Bouilly also spoke at enthusiastic length about the gifts of the "the inimitable Madame Dugazon [Louise-Rosalie Lefebvre]," his *marraine dramatique* ("dramatic 'godmother' "), and an actress/singer at the Opéra-Comique who offered (in an unidentified play or opera) "the model of marital love, of a strong and courageous woman, who knows neither obstacle nor fear of danger, and the worthy spouse of a persecuted hero."

Whether star-struck, socially conscious, or both, Bouilly wrote a very exciting tale of feminine heroism that inspired four "rescue operas," including one by the high-minded Beethoven, who was, undoubtedly, moved by the tale's idealism. Beethoven, however, probably also saw an opportunity to impress the Empress Marie Therese, who, as John Rice has shown, was a big fan of rescue opera. By the time the opera premiered, however, the Empress had fled the city in advance of Napoleon's invasion. And while she probably would have enjoyed a new rescue opera, especially by Vienna's most celebrated



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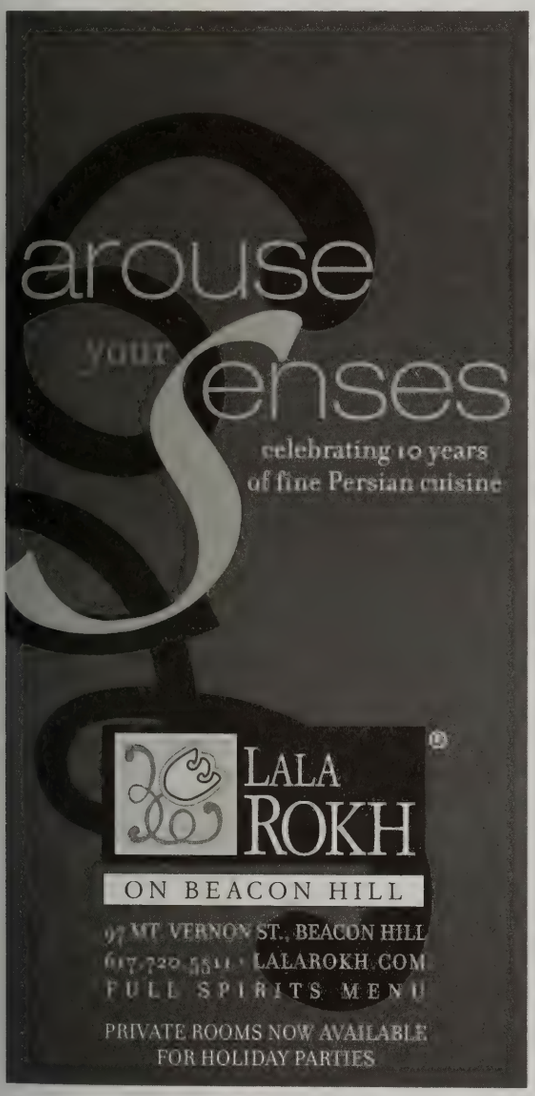
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composer, she never did get to hear *Fidelio*: she died on April 13, 1807, barely a week after giving birth prematurely to her twelfth child.

Likely owing to the Empress's tastes, there were plenty of operatic models for Beethoven to follow in the Vienna of his day, including the early "Leonore" operas, already noted. Most important were works by Luigi Cherubini, the most famous Viennese proponent of rescue opera, whose *Les deux journées*, also with a libretto by Bouilly (who again claimed historic authenticity), inspired Beethoven to remark: "Among all living opera composers Cherubini is for me the most deserving of respect." It was Cherubini's *Lodoïska* (Paris 1791; Vienna 1805), however, that has been designated by Winton Dean as "The first major opera of the French Revolution school to reach Vienna; it was also one of the best, with a solidity of technique, a pulsating energy, and a flavor of contemporary realism that must have startled Viennese conservatives." It is the story of Floreski (a man), who rescues his love, Lodoïska (a woman), from a burning tower, and the opera most often compared to Beethoven's *Fidelio*. Stephen C. Willis, in his *New Grove Opera* entry on *Lodoïska*, forthrightly declares, "Many aspects of this opera, including the plot, have a close affinity with Beethoven's *Fidelio*."

In addition to celebrating such ideals as marital love and wifely heroism (Bouilly even dedicated his play to his wife), *Fidelio* resonates deeply with earlier operatic traditions, especially the woman-in-trousers and *en travesti* roles that populated the stage





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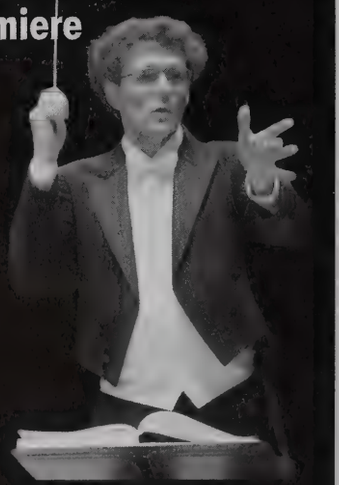
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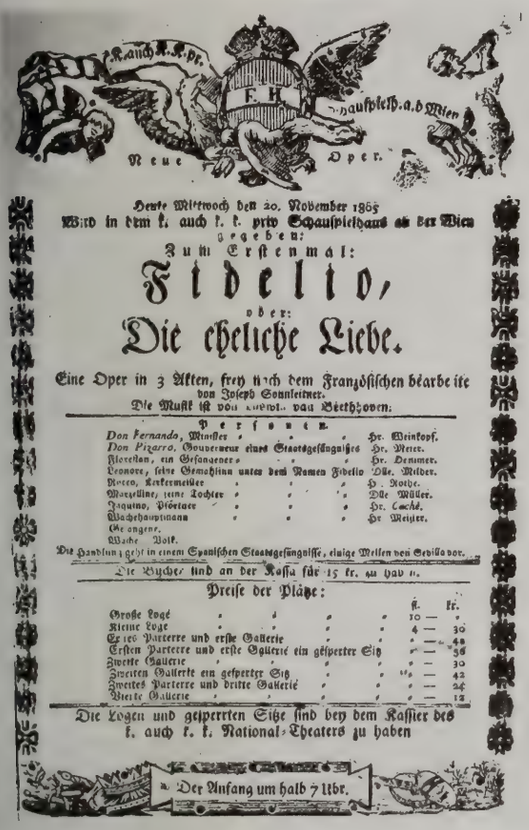
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from opera's earliest days well into the nineteenth century and beyond, in such works as Monteverdi's *L'incoronazione de Poppea* (1642), Mozart's *Le nozze di Figaro* (1786), Rossini's *Tancredi* (1813), Gounod's *Faust* (1859), and Strauss's *Der Rosenkavalier* (1911). Trouser roles for women were most often young boys in love or serious heroes, and Leonore/Fidelio is both: on the one hand a stock character in a Mozartian comic love triangle—here the disguised Leonore, Marzelline, and Jacquino—and more seriously on the other, a wife who is willing to risk her feminine identity, and face the consequences of her cover in order to save her husband. Most scholars agree, however, that Beethoven was probably not especially interested in the historiography of his "lady in pants," but simply saw Leonore's disguise as part of a thrilling story.


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Leonore, seine Gemahlinn unter dem Namen Fidelio Dlle. Milder.
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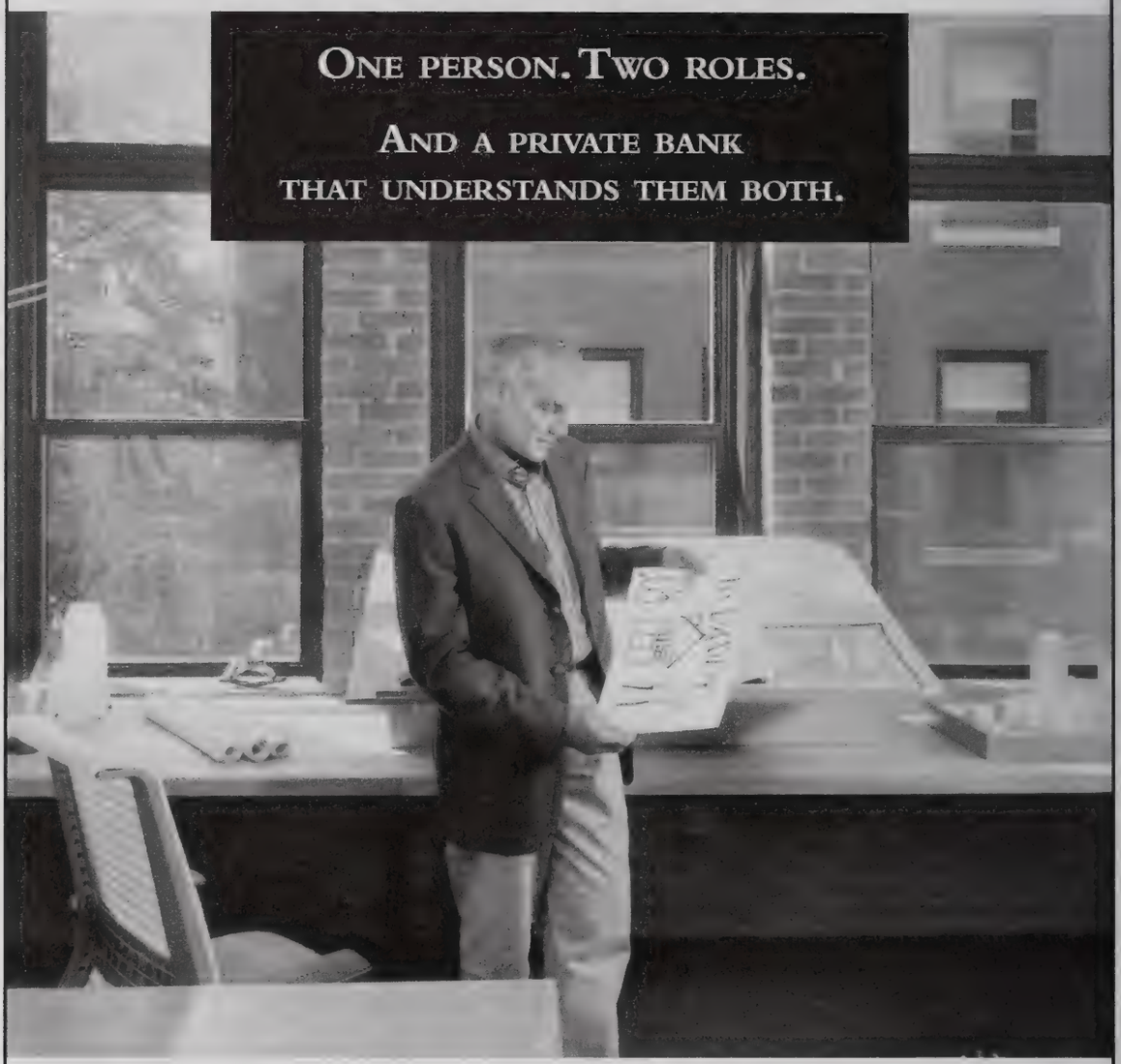
Poster for the premiere of "Fidelio" on November 20, 1805

The "rescue" idea in opera, however, also predates the Revolution, likely originating in Michel-Jean Sedaine's libretto for Monsigny's *Le déserteur* (1769), which contains the principal ingredient for all such works: someone must be rescued from unjust confinement, often a squalid dungeon. A seriously realistic scenario is also a requirement, and there is an emphasis on ensemble singing. How gratifying it must have been for post-revolutionary audiences to witness, night after night, society set right—political prisoners released from harsh underground cells—all amplified by inspiring music and a chorus of "the people"—a moment of true closure for the heart and mind, and a pleasure for the senses. The mass appeal of what was commonly referred to in Vienna as *Befreiungsgeschichten* ("rescue stories") might suggest, however, that *Fidelio* is grounded in what we might dismiss as "pulp fiction." And composer celebrity aside, a good question would be how—when so many other works built on dramatic quicksand (including the earlier "Leonore" operas) have been consigned to the dust bin of operatic history—did this one come to be regarded as one of the most noble and exalted of all operas? The answer, of course, is the music.

THE MUSIC OF "FIDELIO"

Fidelio is a "number opera" with musical numbers separated by the spoken dialogue characteristic of 18th- and 19th-century works (often comedic) sometimes called *Singspiele*. In fact, *Fidelio*, in its first four numbers—the duet between Marzelline and Jaquino, Marzelline's aria, the quartet (Marzelline, Leonora, Jaquino, and Rocco), and Rocco's aria—actually does lead the audience to think the opera is a domestic comedy predicated on one of the oldest stage tricks, a woman falling in love with a woman disguised as a man (think *Twelfth Night*). The opening duet for Marzelline and Jaquino is swift and flirtatious repartee that in spirit and sonority brings to mind the opening of Mozart's *Le nozze di Figaro*, where Figaro is thinking about sex as he measures space for the marital bed, and Susanna tries on a bonnet, perhaps also with seduction on her mind. In *Fidelio*, Jaquino tries to make love to Marzelline, but she snubs him and declares her interest in Fidelio, a young man who has recently come to work for her

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father Rocco, the jailer. That Fidelio/Leonore is a dreamer, and may have a secret, we learn through the Act I quartet ("Mir ist so wunderbar") for Leonore, Marzelline, Jaquino, and Rocco. Leonore's real secret—that her husband, Florestan, may be slowly dying of starvation in the dungeon below—is only first revealed in the dialogue before the trio ("Gut, Söhnchen, gut") for Leonore, Rocco, and Marzelline.



The Theater-an-der-Wien in Vienna, where the 1805 and 1806 versions of "Fidelio" had their premieres

Fidelio, while resonant of the past, and typical in so many ways of the popular opera of its day, also looks forward, even forecasting compositional techniques and dramatic scenarios that would become part of the vocabulary of such composers as Richard Wagner and Giuseppe Verdi. Among many fine examples is Florestan's Act II aria, where, in the second verse, he lapses into a "rapture, bordering on delirium" in which he sees a vision of Leonore, an angel ("*ein Engel*") who will lead him into heaven. It's a profound image, both textually and musically, and one that undoubtedly had an impact on Richard Wagner (who worshipped Beethoven) in his composition of Act III of *Tristan und Isolde* (1865), where both Tristan and Isolde experience blissful visions of their loved ones before dying. (In the first instance, the wounded, delirious Tristan imagines that he sees his beloved: "*Isolde! Ach, Isolde wie schön bist du!*"—"Isolde! Ah, Isolde! How fair you are." In her *Liebestod*, which ends the opera, Isolde's first lines, "*Mild und leise wie er lächelt*"/"Mildly, gently, see him smiling," duplicate almost exactly Florestan's vision of Leonore in *Fidelio*.) Another prescient aspect of *Fidelio*, strangely enough, is Sonnleithner's libretto, which, while severely criticized, forecasts Verdi's idea of the *parola scenica*—a scene-defining word or declaration. In *Fidelio*, such verbal expressions—heard often enough to become part of the sonority—include "*Hoffnung*" ("hope"), "*retten*" ("to rescue"), "*Weib*" ("wife"), and "*mörder*" (just as it sounds: "to murder").

This murder plot is revealed in the Act I duet between Rocco and Pizarro ("Jetzt, Alter"), an unsavory parley, not intended for public disclosure, that is mainly declamatory and frequently articulated on a single pitch. Such a private and illicit exchange, almost always between two men (whose voices rarely join), would later define Verdi's trademark "dialogue duets" in *Rigoletto* (1851), *Simon Boccanegra* (1857, 1881), and *Don Carlos* (1867, 1884). The instrumental ensemble is the essential musical component in all of these, and no less in *Fidelio*, where Pizarro and Rocco "whisper" above an agitated orchestra. The same technique is characteristic of the corresponding scene in Act II, where Rocco and "Fidelio" communicate "*mit halb lauter Stimme*" ("in half-voice") as they dig Florestan's grave.

The grave-digging scene is introduced by the remarkable second-act "melodrama," in which spoken dialogue and instrumental accompaniment combine in a splendid musico-theatrical moment to provide an eerie sonority for the dark and scary revelation of the dungeon. Equally spectacular is the Act II quartet for Leonore, Florestan, Rocco, and Pizarro ("Er sterbe!"), surely one of the most action-packed numbers ever written for the opera stage: Pizarro draws his dagger to stab Florestan, and in a succession of *coups-de-théâtre*, Leonore throws herself in front of her husband's body, reveals her true identity

as woman and wife, and thwarts Pizarro's second attack by pointing a pistol at him. There is tremendous confusion, and at the height of it all we hear the first of the two famous offstage trumpet calls, announcing the momentary arrival of the *deus ex machina*, Don Fernando. When the trumpet sounds again, everything is brought to a halt, and Beethoven inserts spoken dialogue into the middle of the quartet, as Jaquino and the soldiers rush into the dungeon. The quartet ends with voices in chorus, each one declaring a victory—even Pizarro, who is not yet convinced that he has been completely vanquished. Immediately following is the "official" reunion of husband and wife; their duet ("O namenlose Freude!") leads to a finale that celebrates Leonore's bravery and devotion in the final words of the opera: "*Nie wird es zu hoch besungen, Retterin des Gatten sein*"—"Never can be praised too highly the wife who rescues her husband."

For all of its *echt* operatic moments, *Fidelio* nonetheless reveals both Beethoven's difficulties with text setting and his propensity to generate vocal forms from instrumental ones. The quasi-sonata forms of Pizarro's Act I aria ("Ha, welch ein Augenblick!"); the first-act Marzelline/Jaquino duet, Marzelline/Leonore/Rocco trio, and Pizarro/Rocco duet, and the second-act trio for Leonore, Florestan, and Rocco are good examples. But most ravishing of all is Beethoven's use of imitative counterpoint to drive the Act I canon quartet, "Mir ist so wunderbar." How remarkable that so rigid a musical framework as



the canon could grow into a controlled *fantasia* in which each character—Marzelline, Leonore, Rocco, and Jaquino—rhapsodizes on his or her individual dream. While such a strict musical form can be seen as analogous to Leonore's situation—imprisoned by a disguise, literally *in* a prison, and forced to fit into a foreign society and, consequently, to imitate others (i.e., "when in a Spanish prison, do as...")—the quartet is far too beautiful to be confined to such a reading. Underscored by the warmth of divided violas and cellos, and ethereal clarinets, the quartet is one of several musical moments collectively suggesting that, in *Fidelio*, Beethoven equates counterpoint with the "sublime." Another good example of this is the opening chorus of the Act I finale, where the prisoners have been released into the sunshine and sing, one after the other, "*O welche Lust! In freier Luft den Atem leicht zu heben!*"—"Oh, what delight! To breathe freely in the open air!"



Wilhelmine Schröder-Devrient (1804-1860), a great 19th-century Leonore who first sang the role on November 3, 1822, at the Kärntnerthortheater in Vienna

Last but not least, consider Leonore's brilliant accompanied recitative and aria, "Abscheulicher! Wo eilst du hin?... Komm, Hoffnung," where she finally unleashes the passion that has been submerged in the character of Fidelio. Once again, Beethoven provides a fairly strict framework for an abundance of feeling, described in the libretto as "a state of violent emotion." It is a stunning display piece, suitable for a great heroine, and completely in accord with contemporary vocal models—first, an accompanied recitative that begins with the brutal epithet "Perfidous wretch!"; then an Adagio that pleads for courage, hope, and love; and finally, a fast movement—typically a resolve to action—in which Leonore swears to be steadfast, her unwavering determination rooted in a stable and traditional musical form. Even more astounding are her orchestral collaborators, three solo horns for which Beethoven wrote music so challenging that it may also reflect Leonore's own anxiety and fear. The final Allegro con brio is extraordinary, as the trio of horns, now in "hunting horn" mode, proclaims brilliantly Leonore's mission to rescue Florestan and pursue his tormentor. It is a superb musical realization of her backbone and grit, and a powerful example of why horns speak so often for the noble and heroic in music.

—Helen Greenwald

Helen Greenwald teaches at the New England Conservatory of Music, where she was Chair of the Department of Music History and Musicology from 2000 to 2003. In addition to her publications in scholarly journals, she has spoken about Mozart, Rossini, Verdi, and Puccini at the Salzburg and Verona Festivals, New York City Opera, the Los Angeles Opera League, and Boston Lyric Opera. She is co-editor of the critical edition of Rossini's opera, *Zelmira* (Fondazione Rossini 2005), and is preparing the critical edition of Verdi's *Attila* for the Works of Giuseppe Verdi (WGV, University of Chicago Press).

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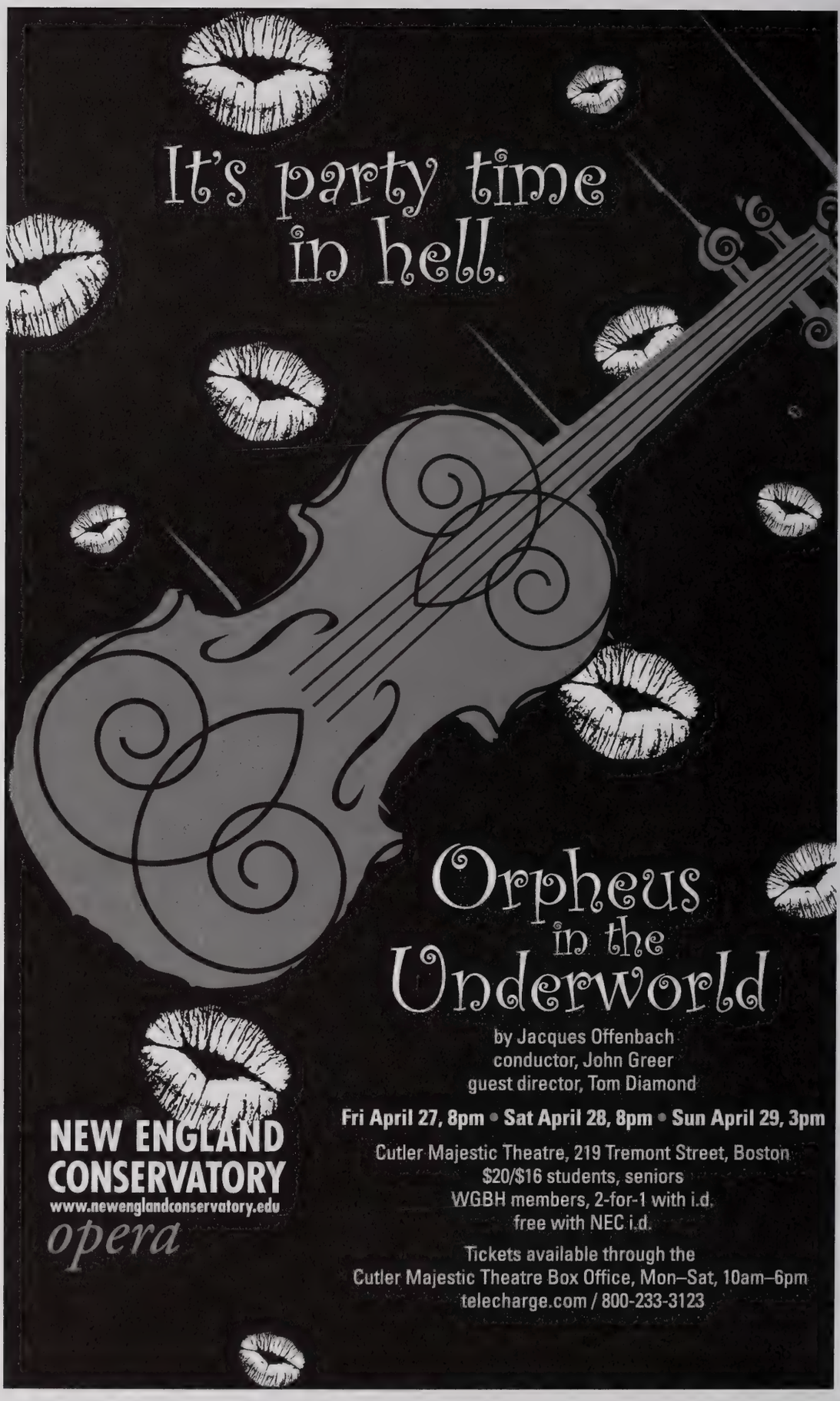
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James Levine conducts the current Metropolitan Opera production of *Fidelio* on DVD with a cast including Karita Mattila as Leonore, Ben Heppner as Florestan, Jennifer Welch-Babidge as Marzelline, Matthew Polenzani as Jaquino, Falk Struckmann as Don Pizarro, René Pape as Rocco, and Robert Lloyd as Don Fernando (Deutsche Grammophon). The classic studio-recorded *Fidelio*, made in 1962 (EMI "Great Recordings of the Century"), has Otto Klemperer conducting the Philharmonia Orchestra and Chorus, with Christa Ludwig (Leonore), Jon Vickers (Florestan), Walter Berry (Don Pizarro), Gottlob Frick (Rocco), and Franz Crass (Don Fernando). More recently, a 1961 Klemperer-led performance from Covent Garden has had an authorized commercial release (as compared to prior, poor-sounding "pirated" editions); this has Sena Jurinac as Leonore opposite Vicker's Florestan, with Hans Hotter as Pizarro and Gottlob Frick as Rocco (Testament). There are two powerful live performances of *Fidelio* conducted by Wilhelm Furtwängler: from the 1950 Salzburg Festival (on EMI and other labels), with Kirsten Flagstad (Leonore), Julius Patzak (Florestan), Elisabeth Schwarzkopf (Marzelline), Anton Dermota (Jaquino), Paul Schöffler (Don Pizarro), Josef Greindl (Rocco), and Hans Braun (Don Fernando); and from 1953 at the Vienna State Opera (on Archipel and other labels), with Martha Mödl, Wolfgang Windgassen, Sena Jurinac, Rudolf Schock, Otto Edelmann, Gottlob Frick, and Alfred Poell. This latter 1953 performance is preferable to Furtwängler's commercial recording for EMI, which was made in the days just after it, but which omits nearly all the spoken dialogue. Collectors of historic Metropolitan Opera broadcasts have long known about a 1941 *Fidelio* performance, at one point issued by the Met itself as a fundraising album on LP (but also findable in "pirated" versions on CD), with Bruno Walter conducting a cast that includes Kirsten Flagstad (Leonore), René Maison (Florestan), Julius Huehn (Don Pizarro), Alexander Kipnis (Rocco), and Herbert Janssen (Don Fernando). Arturo Toscanini's 1944 *Fidelio* broadcast with the NBC Symphony Orchestra, Rose Bampton as Leonore, and Jan Peerce as Florestan is problematic for a variety of reasons, not least in its


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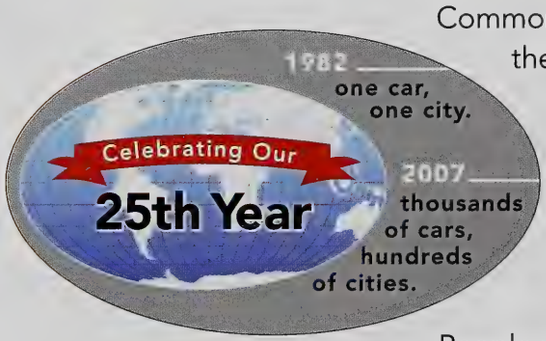
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omission (like Furtwängler's commercial recording) of spoken text (RCA). Though not currently listed, and despite some startlingly slow tempos, a recording with Hans Knappertsbusch conducting the Bavarian State Opera Orchestra and Chorus, featuring Sena Jurinac as Leonore and Jan Peerce again as Florestan, is worth seeking; issued originally in 1961 on Westminster LPs, this received a CD release in 1988 on MCA Classics.

Other recordings of more recent vintage include Daniel Barenboim's with Waltraud Meier and Plácido Domingo as the lead couple (Teldec), Leonard Bernstein's with Gundula Janowitz and René Kollo (Deutsche Grammophon), Colin Davis's with Deborah Voigt and Ben Heppner (RCA), Sir Colin's very recent release with Christine Brewer and John Mac Master (brand-new on LSO Live), Bernard Haitink's with Jessye Norman and Reiner Goldberg (Philips), and Michael Halász's much-praised budget-priced recording with Inge Nielsen and Gösta Winbergh (Naxos).

There have been at least two audio recordings of the "original" version of *Fidelio*, which we today call "*Leonore*" to distinguish it from the final product. The first, recorded in 1976 and for a while available on CD in a two-disc Berlin Classics set, is a reconstruction of Beethoven's 1805 score; Herbert Blomstedt conducts the Staatskapelle Dredsen and Leipzig Radio Chorus with a cast including Edda Moser (Leonore), Richard Cassily (Florestan), Theo Adam (Pizarro), and Karl Ridderbusch (Rocco). The other, recorded in 1996 with John Eliot Gardiner conducting the period-instrument Orchestre Révolutionnaire et Romantique and the Monteverdi Choir, with Hillevi Martinpelto as Leonore and Kim Begly as Florestan, in some respects questionable, representing Gardiner's own amalgam of Beethoven's 1805 and 1806 versions, with a newly devised spoken narration (in German) thrown in for good measure (Deutsche Grammophon Archiv).

—Marc Mandel

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Karita Mattila



Acclaimed soprano Karita Mattila sings in the world's most important opera houses and festivals, in repertoire encompassing Beethoven, Strauss, Tchaikovsky, Verdi, Puccini, Wagner, and Janáček. She has worked with such directors such as Luc Bondy in *Don Carlos*, Lev Dodin in *Elektra*, *Pique Dame*, and *Salome*, Peter Stein in *Simon Boccanegra* and *Don Giovanni*, Robert Carsen in *Lohengrin*, and Jürgen Flimm in *Fidelio* in New York. Ms. Mattila sings regularly with the world's great conductors, including Abbado, Davis, Dohnányi, Haitink, Levine, Pappano, Rattle, Salonen, and Sawallisch, and has many recordings to her name on the Philips, EMI, Sony, Deutsche Grammophon, and Ondine labels. Her 40th Birthday Concert, given before an audience of 12,000 in Helsinki, has been released on disc by Ondine. Other recent recordings include Strauss's Four Last Songs with Claudio Abbado on Deutsche Grammophon, Schoenberg's *Gurrelieder* with Sir Simon Rattle on EMI, and, for the Erato/Warner label, "Arias & Scenes" from operas of Puccini, Verdi, Janáček, Tchaikovsky, Wagner, and Strauss; "German Romantic Arias" by Beethoven, Mendelssohn, and Weber with Sir Colin Davis; Grieg and Sibelius songs with Sakari Oramo, and a complete recording of *Jenůfa* with Bernard Haitink, which won the Grammy Award for Opera in 2004. Her engagements in the current season include her debut as Tosca for Finnish National Opera; Strauss's Four Last Songs with the Bayerische Rundfunk Orchestra under Mariss Jansons at Carnegie Hall; *Manon Lescaut* for San Francisco Opera; *Jenůfa* for the Metropolitan Opera, New York; *Fidelio* for the Royal Opera, Covent Garden, which she also sings in concert with the Boston Symphony Orchestra, and further concerts and recitals in the United States and Europe. Throughout her distinguished career Ms. Mattila has garnered numerous awards and prizes. In 2005 she was named *Musical America*'s "Musician of the Year" and in 2003 she was awarded one of France's highest cultural honors, the Chevalier des Arts et des Lettres. In 2001 the *New York Times* named her "Best Singer of the Year" for her performance in *Fidelio* at the Metropolitan Opera. She has been twice nominated for the Laurence Olivier Award and has been honored by the *Evening Standard* Ballet, Opera and Classical Music Awards and by the Académie du Disque Lyrique. In 1998 the Decca recording of *Die Meistersinger von Nürnberg,* in which she sings the role of Eva, won the Best Opera Grammy. A native of Somero, Finland, Karita Mattila first trained at the Sibelius Academy in Helsinki, where her teacher was Liisa Linko-Malmio. Since 1984 she has studied with Vera Rozsa. Karita Mattila made her BSO debut with Beethoven's *Ah! perfido* and Sibelius's *Luonnotar* in August 2002 at Tanglewood, following that with her subscription debut singing the final scene from Strauss's *Salome* in November 2004 and Schoenberg's *Gurrelieder* in February 2006.

Lisa Milne



Making her BSO debut with these performances, Scottish soprano Lisa Milne studied at the Royal Scottish Academy of Music and Drama and continues her studies with Patricia McMahon. Her 2006-07 season includes Pamina (*Die Zauberflöte*) at the Metropolitan Opera, and debuts as Mozart's Countess Almaviva at English National Opera and Donna Elvira at the Sage, Gateshead. In concert she sings Marzelline in *Fidelio* with the Boston Symphony Orchestra and James Levine, *The Creation* with the Berlin Philharmonic and Sir Simon Rattle, and Britten's *Our Hunting Fathers* at the BBC Proms. Ms. Milne made her professional debut with Scottish Opera, where she has sung Semele, Adèle (*Die Fledermaus*), Adina (*L'elisir d'amore*), and four great Mozart roles: Zerlina, Susanna, Ilia, and Despina. At the Glyndebourne Festival she has sung Pamina, the title role in Handel's *Rodelinda*, Marzelline, and Micäela (*Carmen*). Other engagements include Alcina, Ännchen, and Anne Trulove for English National Opera; Servilia (*La clemenza di Tito*) for Welsh National Opera; Gretel at Stuttgart Opera; Ilia at the Royal Danish Opera; Marzelline at Dallas Opera, and Atalanta



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Sat. Mar. 24, 7:30 p.m. Tabor Academy's Fireman Center, Marion
Sun. Mar. 25, 7:30 p.m. Sanders Theatre, Cambridge

Schumann	Piano Trio in G minor, Op. 110
Ned Rorem	Trio for Flute, Cello and Piano
Brahms	Clarinet Quintet in B minor, Op. 115

Fri. Apr. 27, 7:30 p.m. NEC's Jordan Hall, Boston
Sun. Apr. 29, 7:30 p.m. Sanders Theatre, Cambridge

George Tsontakis	Piano Quartet No. 2 (1999)
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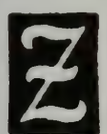
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(*Serse*) at the Göttingen Handel Festival. Next season she will create the role of Sian in James MacMillan's new opera *The Sacrifice* for Welsh National Opera. A renowned recitalist and a regular guest at London's Wigmore Hall, she has appeared at the Aix-en-Provence and City of London festivals, Edinburgh's Usher Hall, the Oxford Lieder Festival, the Palais des Beaux Arts in Brussels, and the Schumannfeste in Dusseldorf. A 1998 joint recital with Sir Thomas Allen marked her debut at the Edinburgh Festival, where she has since appeared in *La clemenza di Tito*, *Saul*, *Messiah*, and *Idomeneo*, MacMillan's *Parthenogenesis*, and Mahler's Fourth Symphony. Other concert engagements include the world premiere of Simon Holt's *Sunrise Yellow Noise* with the City of Birmingham Symphony Orchestra, *Ariadne auf Naxos* with the London Symphony Orchestra, Thea Musgrave's *Songs for a Winter's Evening*, Handel's *Samson* at the BBC Proms, and appearances at the Usher Hall and the Royal Albert Hall with José Carreras. In 2004 she made her New York concert debut singing Mozart's Requiem at Lincoln Center's Mostly Mozart Festival. She has recorded Ilia with Mackerras (EMI), Servilia also with Mackerras (DG); Atalanta with McGegan (BMG), Handel and Vivaldi cantatas with the King's Consort, songs by John Ireland and a solo album of Hebridean Folk Songs (Hyperion), Vaughan Williams's *Serenade to Music* with Norrington (Decca), songs by Roger Quilter (Collins Classics), and, most recently, the Governess for BBC-TV's *The Turn of the Screw* (Opus Arte). Awards include the Maggie Teyte Prize, the John Christie Award, the Royal Philharmonic Society Award, honorary doctorates from the University of Aberdeen and the Robert Gordon University, and an MBE in the 2005 Queen's Birthday Honours.

Johan Botha



South African-born tenor Johan Botha is considered one of the leading tenors of his generation. Since making debuts in Kaiserslautern, Hagen, Dortmund, and at Oper Bonn, he has been heard on all of the major opera and concert stages throughout the world, including the Gran Teatre del Liceu in Barcelona, the state operas of Berlin and Dresden, Lyric Opera of Chicago, the Grand Théâtre Genève, Hamburg State Opera, London's Royal Opera House, Los Angeles Opera, La Scala in Milan, the Opéra-Bastille and Châtelet in Paris, the Salzburg Festival, the Vienna Volksoper, and Opera Australia in Sydney. He appears regularly with the Metropolitan Opera and Vienna State Opera, where his repertoire includes *Daphne*, *Cavalleria rusticana*, *Don Carlo*, *Fidelio*, *Lohengrin*, *Die Meistersinger von Nürnberg*, *Tosca*, *Parsifal*, *Die Frau ohne Schatten*, and *Otello*, among other works. Besides his deep commitment to the opera stage, Johan Botha regularly appears on the concert stage as well, including collab-



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orations with the BBC Symphony, Bergen Philharmonic, Boston Symphony Orchestra, Cleveland Orchestra, the Royal Philharmonic Orchestra of London, the London Symphony Orchestra, Munich Philharmonic, RSO-Vienna, and the WDR Cologne, as well as in Barcelona, Dresden, Madrid, Oslo, and frequently in his chosen hometown of Vienna, to name a few. Johan Botha made his BSO debut in Mahler's Symphony No. 8 at Tanglewood in July 2005, following that with his BSO subscription debut in Schoenberg's *Gurrelieder* in February 2006 and a repeat performance of *Gurrelieder* at Tanglewood in July 2006.

Matthew Polenzani



One of the most acclaimed lyric tenors of his generation, Matthew Polenzani has been praised for his concert and operatic appearances on leading international stages. The 2004 Richard Tucker Award winner, Mr. Polenzani appears this season with the Metropolitan Opera as David in *Die Meistersinger von Nürnberg* and as Tamino both in Mozart's complete *Die Zauberflöte* and the abridged holiday version sung in English. He sings Romeo in *Roméo et Juliette* at Lyric Opera of Chicago, returns to Florence's Maggio Musicale for Achille in Gluck's *Iphigénie en Aulide*, and participates in concert performances of *Fidelio* with James Levine and the Boston Symphony and *Der Rosenkavalier* with Franz Welser-Möst and the Cleveland Orchestra. The current season also brings important debuts: Edgardo in *Lucia di Lammermoor* at the Opéra-Bastille, Nemorino in *L'elisir d'amore* and Don Ottavio in *Don Giovanni* at the Vienna State Opera, and Ferrando in *Così fan tutte* at the Royal Opera House, Covent Garden. Last season he appeared with the Metropolitan Opera as Ferrando, Fenton in *Falstaff*, and Don Ottavio, returned to Seattle Opera for *Così fan tutte*, sang Alfredo in *La traviata* at the Teatro Comunale di Firenze, and *Don Giovanni* with the Orchestra della Santa Cecilia. On the concert stage he returned to the Boston Symphony for performances of Berlioz's Requiem and performed Janáček's *The Diary of One Who Vanished* at Zankel Hall with pianist Richard Goode. Summer festival appearances included *Gurrelieder* and *Don Giovanni* with James Levine and the BSO at Tanglewood, Beethoven's Symphony No. 9 with Leonard Slatkin and the Los Angeles Philharmonic at the Hollywood Bowl, and Mozart's *Coronation* Mass with Louis Langrée at Lincoln Center's Mostly Mozart Festival. The many highlights of his recent Metropolitan Opera seasons have included new productions of *Die Zauberflöte*, *Les Troyens*, *Don Giovanni*, and *Salome*, as well as revivals of *Il barbiere di Siviglia* and *Die Meistersinger von Nürnberg*. In addition he has appeared in *L'elisir d'amore* at the Teatro San Carlo and Rome Opera, *Il barbiere di Siviglia* at San Francisco Opera, New York City Opera, and the Bayerische Staatsoper, *Il turco in Italia*

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at the Rossini Festival of Pesaro, *La traviata* at the Aix-en-Provence Festival, *Lucia di Lammermoor* at the Teatro Lirico di Cagliari, *Lakmé* and *Roméo et Juliette* with Opéra de Bordeaux, and concert performances of *Rigoletto* with the Israel Philharmonic Orchestra. Mr. Polenzani has been acclaimed in symphonic appearances with James Levine and the Boston Symphony Orchestra, Lorin Maazel and the New York Philharmonic, Michael Tilson Thomas and the San Francisco Symphony, Pierre Boulez and the Chicago Symphony Orchestra, Wolfgang Sawallisch and the Orchestra della Santa Cecilia, James Conlon and the Cincinnati Symphony, Sir Jeffrey Tate and the Minnesota Orchestra, and David Zinman and the Aspen Festival Orchestra, among others. Mr. Polenzani made his BSO debut in Berlioz's *Roméo et Juliette* in December 2004 in Boston and New York, following that with Berlioz's Requiem in April 2006, and with Schoenberg's *Gurrelieder* (as Klaus-Narr) and Mozart's *Don Giovanni* (singing Don Ottavio) at Tanglewood in July 2006.

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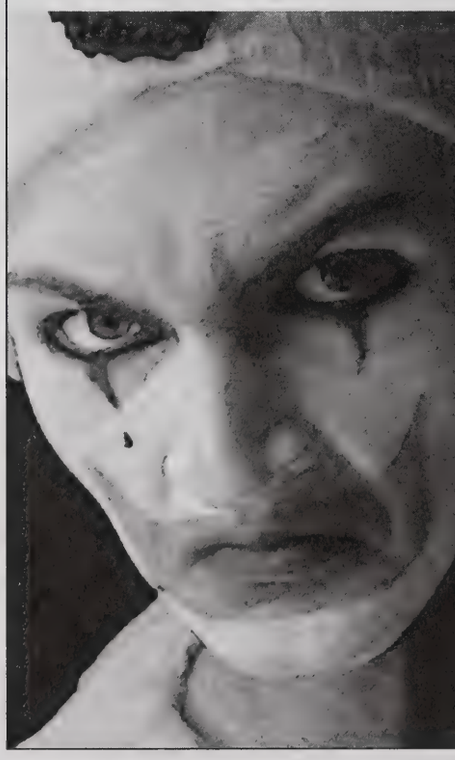
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Albert Dohmen



Since appearing in *Wozzeck* at the 1997 Salzburg Easter and Summer festivals, German bass-baritone Albert Dohmen has enjoyed an international career, working with such notable conductors as Zubin Mehta (as Kurwenal in *Tristan und Isolde* at Florence's Maggio Musicale; Pizarro in *Fidelio* with the Israel Philharmonic; Caspar in *Der Freischütz* and Pizarro at the Bayerische Staatsoper in Munich), the late Giuseppe Sinopoli (Strauss's *Der Friedenstag* and *Ariadne auf Naxos*), and Claudio Abbado (Kurwenal in Berlin and Tokyo; Amfortas in Berlin, at the Salzburg Easter Festival, and at the Edinburgh Festival). At the Opéra-Bastille in Paris he has sung Amfortas under Conlon and *The Flying Dutchman*. In 2000, under Antonio Pappano in Brussels, he sang his first Scarpia, a role he has also performed at Covent Garden. Mr. Dohmen has established himself as a leading Wotan of his generation, having sung the role in complete *Ring* cycles in Trieste, Geneva, and Catania, at Deutsche Oper Berlin, at the Vienna State Opera, and at Nederlandse Opera Amsterdam. The role of Jochanaan in *Salome* served for both his Tanglewood and BSO debuts in August 2001 under Seiji Ozawa and his Metropolitan Opera debut in 2003-04. He also performed that role under Valery Gergiev at Zurich Opera, under Edo de Waart at Nederlandse Opera in Amsterdam, and at the Vienna State Opera, where he has also sung Escamillo, Pizarro, and Wotan. His 2004-05 season included a concert version of *Parsifal* in Munich under James Levine, *Parsifal* in Genoa, *Tristan und Isolde* in Naples and Geneva, Caspar at Munich State Opera, and Jochanaan in Hamburg. In the 2005-06 season he sang Amfortas at Los Angeles Opera, *Bluebeard's Castle* at the Royal Opera, Covent Garden, *The Flying Dutchman* at Bilbao Opera House, and *Tosca* at the Vienna State Opera. The current season has brought his debut as Hans Sachs in *Die Meistersinger von Nürnberg* at Grand Théâtre Genève, *Tosca* in Bilbao, *The Flying Dutchman* at Teatro Verdi di Trieste, *Tristan und Isolde* at Teatro Regio di Torino, *Die Walküre* in Marseille, and *The Flying Dutchman* and *Aida* at Dresden State Opera. This coming summer he will make his Bayreuth Festival debut as Wotan and The Wanderer in Wagner's *Ring*. Engagements in 2007-08 include *Pique Dame* at the Vienna State Opera, *Elektra* at the Liceu in Barcelona, *Parsifal* in Naples, and *Tosca* at the Vienna State Opera. In concert he has sung the entire bass repertoire from Bach to Schoenberg in concert halls and festivals worldwide. Last season he sang *Gurrelieder* and Beethoven's Ninth Symphony with the Boston Symphony under Levine, Mozart's Requiem in Orange, and Beethoven's Ninth in Naples. Following his 2001 Tanglewood debut as Jochanaan in the BSO's concert performance of *Salome* under Seiji Ozawa, Mr. Dohmen made his BSO subscription series debut in February 2006 as the Peasant in *Gurrelieder* under James Levine, then sang Beethoven's Ninth Symphony with the orchestra the following week in Boston and at Carnegie Hall, and appeared with the BSO most recently in November 2006 in Bartók's *Bluebeard's Castle* again in Boston and at Carnegie Hall.

James Morris



In the current season James Morris appears as Scarpia in *Tosca* and Hans Sachs in *Die Meistersinger von Nürnberg* at the Metropolitan Opera and Mefistopheles in *Faust* in the annual parks concert. Highlights of recent seasons include Wotan in *Das Rheingold* as part of Lyric Opera of Chicago's *Ring* cycle, *Tales of Hoffmann*, Scarpia, and Count Walther in *Luisa Miller* at the Metropolitan Opera, Wotan in *Die Walküre* in Met tour performances in Japan, the Met galas honoring Joseph Volpe and Mirella Freni, his first Rocco in *Fidelio* with the Collegiate Chorale in Carnegie Hall, Verdi's Requiem with the Minnesota Orchestra, his debut with the New National Opera in Tokyo in *Tales of Hoffmann*, and a concert version of *The Rake's Progress* in Rome with the Accademia Nazionale di Santa Cecilia. Considered one of the



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greatest Wotans, Mr. Morris has sung the role at the Metropolitan Opera, Vienna State Opera, Bavarian State Opera, Munich, Deutsche Oper Berlin, Lyric Opera of Chicago, San Francisco Opera, and many others. A leading interpreter of the title role in Wagner's *The Flying Dutchman*, he has also sung Hans Sachs at both the San Francisco Opera and Metropolitan Opera. He has sung all the great bass-baritone roles, including the title roles in Mozart's *Don Giovanni* and *Le nozze di Figaro*, such Verdi characters as Philip II in *Don Carlo*, Procida in *I vespri siciliani*, and Jacopo Fiesco in *Simon Boccanegra*, Mussorsky's Boris Godunov, the Four Villains in *Tales of Hoffmann*, and Mephistopheles. Other roles with which he has been strongly identified include John Claggart in *Billy Budd*, Scarpia, Iago in *Otello*, and Amonasro in *Aïda*. On the concert stage he has performed with the Berlin Philharmonic, London's BBC Proms, New York Philharmonic, "Pavarotti Plus" at Avery Fisher Hall, and various Met gala events, several of which were televised on PBS's "Live from Lincoln Center." Current and upcoming engagements include performances with the Boston Symphony under James Levine, the Montreal Symphony under Kent Nagano, the Philadelphia Orchestra under Christoph Eschenbach, and the Saint Louis Symphony under David Robertson. Born and educated in Baltimore, Maryland, James Morris studied at the Peabody Conservatory and with Rosa Ponselle. He continued his education at the Philadelphia Academy of Vocal Arts, where he studied with Nicola Moscona. His extensive discography includes two complete *Ring* cycles (with James Levine for Deutsche Grammophon and Bernard Haitink for Angel/EMI), and other operas of Wagner, Offenbach, Mozart, Massenet, Verdi, and Gounod, as well as the Grammy-nominated recording of Edward Thomas's *Desire Under the Elms*. With Dame Joan Sutherland, he has recorded operas by Donizetti, Puccini, Bellini, and Thomas. His orchestral recordings include Haydn's *Creation*, Beethoven's Ninth Symphony, and the Requiems of Mozart and Fauré. He can also be heard on an Angel/EMI recording of arias by Verdi and Wagner. Mr. Morris's only previous BSO appearance was as bass soloist in Beethoven's Ninth Symphony at Tanglewood in August 2003 with James Conlon conducting; he makes his subscription series debut with these performances of Beethoven's *Fidelio*.

Robert Lloyd



Born in Essex and educated at Oxford University, Robert Lloyd was an academic historian before turning to a singing career at age twenty-eight. In 1972 he was appointed principal bass at the Royal Opera House, Covent Garden, where he sings an enormous range of repertoire. At the same time, he has developed an international freelance operatic and concert career. He was the first British bass to sing the title role in Mussorgsky's *Boris Godunov* at the Royal Opera House, Covent Garden, in the late André Tarkovsky's 1983 production. History was made in 1990 when this production, televised internationally, was presented at Leningrad's Kirov Opera with Mr. Lloyd as Boris. He sang in this production under Claudio Abbado at the Vienna State Opera in 1991, and has also sung Boris in Amsterdam and Florence. He has appeared at La Scala in *The Flying Dutchman* and *Parsifal*; San Francisco Opera in *Don Carlo* and *L'incoronazione di Poppea*; Chicago Lyric Opera in *Simon Boccanegra*; Deutsche Oper Berlin in *Tristan und Isolde*; Opéra-Bastille in Paris in *L'incoronazione di Poppea* and *Don Giovanni*; Netherlands Opera in *Pelléas et Mélisande*, *Tristan und Isolde*, *L'incoronazione di Poppea*, *Parsifal*, and *Don Carlos*; and at the Salzburg Festival in *Pelléas et Mélisande*, *Les Troyens*, *Le nozze di Figaro*, *Die Zauberflöte*, and *Don Giovanni*. His many Metropolitan Opera appearances have included *Rigoletto*, *Parsifal*, *Die Zauberflöte*, *Aida*, *Faust*, *Roméo et Juliette*, *Simon Boccanegra*, *Les Troyens*, *Turandot*, *Otello*, *Fidelio*, *Pelléas et Mélisande*, and *Benvenuto Cellini*. At Covent Garden he has recently appeared in *La fanciulla del West*, *Simon Boccanegra*, *Don Giovanni*, *Die Zauberflöte*, *Roméo et Juliette*, *Samson et Dalila*, *Turandot*, *Hamlet*, and *Otello*. Current and future engagements include *Fidelio* at Dallas Opera, *La Juive* at Paris Opera, *Le nozze di Figaro*, *Die Zauberflöte*, *Pelléas et Mélisande*, and *Don Carlos* at Covent Garden, and *L'incoronazione di Poppea* at English National Opera. On the concert stage, Robert Lloyd has appeared with



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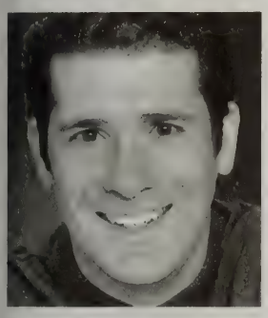
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the Cleveland Orchestra, Philadelphia Orchestra, London Philharmonic Orchestra, and the Boston Symphony Orchestra in *L'enfance du Christ* under Rafael Frühbeck de Burgos. With the London Symphony Orchestra he performed and recorded Bottom in *A Midsummer Night's Dream*, and he regularly performs in the Barbican's "Berlioz Odyssey." He has been featured in several television productions, and was the subject of, and presented, a BBC program on the bass voice entitled "Six Foot Cinderella." He appeared in a BBC2 production of *Duke Bluebeard's Castle*, which received the Royal Philharmonic Society Award for Television, and has also written and presented radio programs on opera and the voice for the BBC. His vast discography encompasses more than seventy audio and video recordings. Robert Lloyd was created a Commander of the British Empire (CBE) by Her Majesty, the Queen, in the 1991 New Year's Honours List. Robert Lloyd made his Boston Symphony debut in December 1975 in Beethoven's *Missa Solemnis* under Colin Davis, subsequently appearing with the orchestra in Beethoven's Ninth Symphony in April 1979 under Seiji Ozawa and in Berlioz's *L'Enfance du Christ* in January 2004 under Rafael Frühbeck de Burgos.

William Hite



The American tenor William Hite has won critical acclaim throughout North America with early music groups, symphony orchestras, and opera companies, appearing with such ensembles as the American Symphony Orchestra, Boston Symphony Orchestra, Washington Bach Consort, New York City Ballet, the National Arts Centre Orchestra (Ottawa), the Handel & Haydn Society, Boston Baroque, Tafelmusik, and Philharmonia Baroque, in repertoire ranging from Baroque to contemporary music. Recent engagements have included Monteverdi's *Vespers* with Portland Baroque, the Evangelist in Bach's *St. Matthew* Passion with Boston's Cantata Singers, Ralph Vaughan Williams's *Hodie* at Dartmouth University, Beethoven's Ninth

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Robert Honeysucker



Baritone Robert Honeysucker is recognized internationally for performances in opera, concerts, and recital. His opera performances have included the roles of Amonasro, Germont, Iago, Renato, Rigoletto, and Sharpless, with such companies as Boston Lyric Opera, Connecticut Opera, Delaware Opera, Eugene Opera, Fort Worth Opera, Opera Company of Boston, Sacramento Opera, Tulsa Opera, and Utah Opera. Overseas he has performed in Auckland, New Zealand; and Berlin, and as Daedalus in the world premiere of Paul Earls's *Icarus* at the Brucknerfest in Linz, Austria. He has also appeared in a series of opera concerts in the Persian Gulf, directed by Cesare Alfieri, as well as in numerous concerts in Europe, Australia, and New Zealand. Recent engagements have included Vaughan Williams's *Hodie* with the Utah Symphony and Mormon Tabernacle Choir under Keith Lockhart; Beethoven's *Missa Solemnis* with the Northwest Bach Festival and Gunther Schuller; *Elijah* with the Handel

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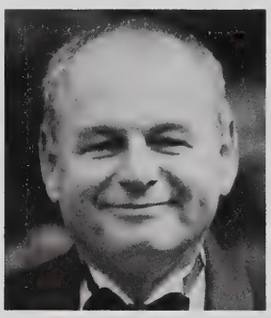
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& Haydn Society and Christopher Hogwood, and Renato in *Un ballo in maschera* with the Boston Academy of Music. He has appeared with the Boston Symphony Orchestra and Boston Pops, and with the symphony orchestras of Pittsburgh, Flagstaff, Roanoke, Omaha, St. Louis, Portland (ME), and Sacramento. In Japan he has been featured as soloist with the Tokyo Symphony in Handel's *Messiah* and with the Telemann Chamber Orchestra in Osaka in Bach's *Christmas Oratorio* with conductor Jeffrey Rink. Mr. Honeysucker has been a member of the Bach Aria Group and is a member of Videmus; he is also a member and co-founder of the Jubilee Trio, which presents American art songs, including those of under-performed African-American composers. Robert Honeysucker made his Boston Symphony debut as Keeper of the Madhouse in the orchestra's performances of Stravinsky's *The Rake's Progress* in December 1995, appeared with the orchestra in Beethoven Ninth Symphony on the Boston Common in September 1998 and in the Kyrie of Beethoven's *Missa Solemnis* in the Symphony Hall Centennial Gala in October 2000, and was heard with the BSO most recently in Wynton Marsalis's *All Rise*, in December 2003 in Boston and then at Tanglewood in July 2004.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in the summer of 2005. This season at Symphony Hall the chorus performs with BSO Music Director James Levine in Schoenberg's *Moses und Aron*, Berlioz's *Damnation of Faust*, Mahler's Symphony No. 3, and Beethoven's *Fidelio*; with guest conductor David Robertson in John Adams's *El Niño*, and with guest conductor Robert Spano in Holst's *The Planets*. The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony Orchestra in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in 2005. In the following list, * denotes TFC membership of 35 years, # denotes membership of 25-34 years.

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Deborah Abel
Carol Amaya
Meredith Malone Armbrust
Angel Baker
Rachel Bellairs
Joy Emerson Brewer
Alison M. Burns
Catherine C. Cave
Emily Anderson Chinian
Susan Julian Gates
Karen Ginsburg
Laura C. Grande
Beth Grzegorzewski
Kathy Ho
Yoo-Kyung Kim
Nancy Kurtz
Glenda Landavazo
Charlotte Landrum
Jacqueline Lang
Barbara Levy *
Kimberly Pearson
Laura Stanfield Prichard
Hannah Rosenbaum
Melanie W. Salisbury
Lori Salzman
Pamela Schweppe
Kristyn M. Snyer
Natascha Speidel-Bachmann
Dana Sullivan

Mezzo-sopranos
Martha A. R. Bewick
Betty Blanchard Blume
Betsy B. Bobo
Lauren A. Boice
Ondine Brent
Donna J. Brezinski
Elizabeth Clifford
Lauren Cree
Barbara Naidich Ehrmann
Katherine Barrett Foley
Paula Folkman #
Lianne Goodwin
Erin Graham
Jessica Hao
Evelyn Eshleman Kern
Gale Livingston #
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Fumiko Ohara #
Andrea Okerholm
Roslyn Pedlar
Kathleen Schardin
Katherine Slater
Cypriana V. Slosky
Ada Park Snider #
Amber R. Sumner
Michelle Vachon
Jennifer Walker
Jan Zimmerman

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Stephen Chrzan
Andrew Crain
Vincent DeSantis
Carey D. Erdman
Keith Erskine
J. Stephen Groff #
Mark H. Haddad
David M. Halloran
Stanley Hudson
Timothy Jarrett
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Henry Lussier #
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Glen F. Matheson
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Solomon Berg
Michel Epsztein
Jeff Foley
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Bulent Guneralp
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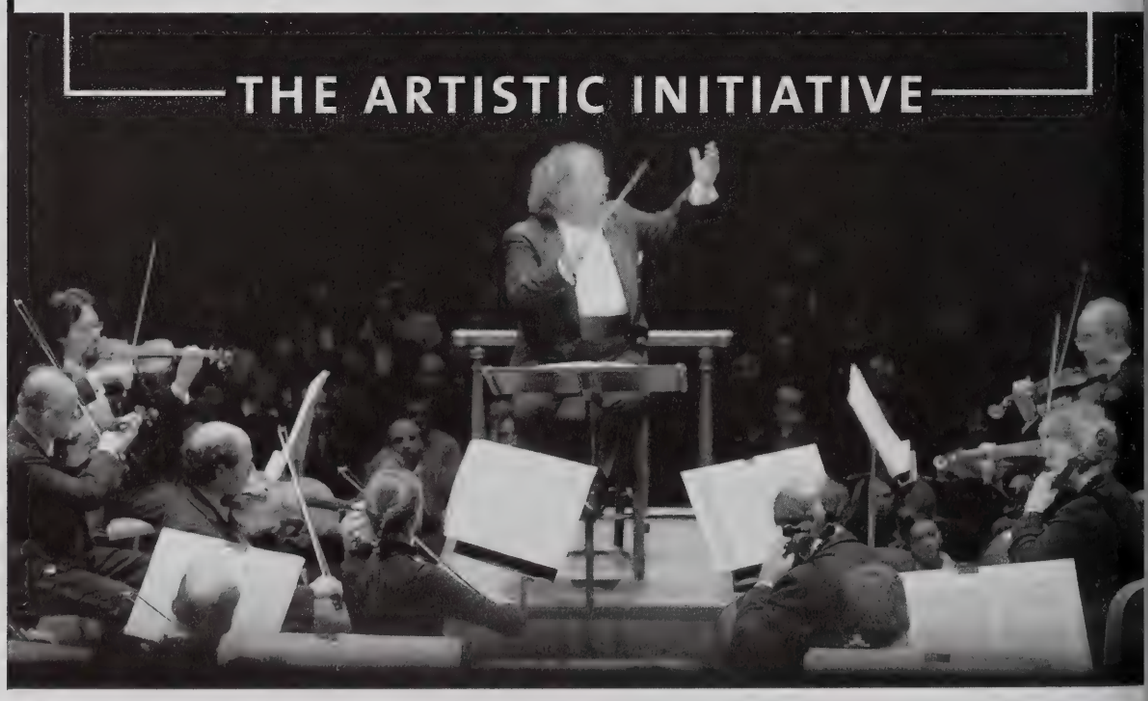
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To support these new approaches, the Trustees of the Boston Symphony Orchestra have established The Artistic Initiative, an effort to raise new endowment funds to create a revenue stream that will support these activities for years to come. More immediately, the Initiative also seeks directed grants to provide immediate revenue for artistic expenses while endowment funds are being raised.



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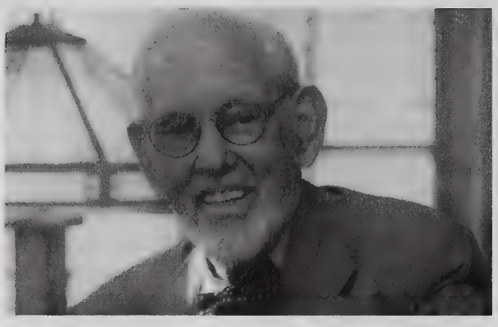
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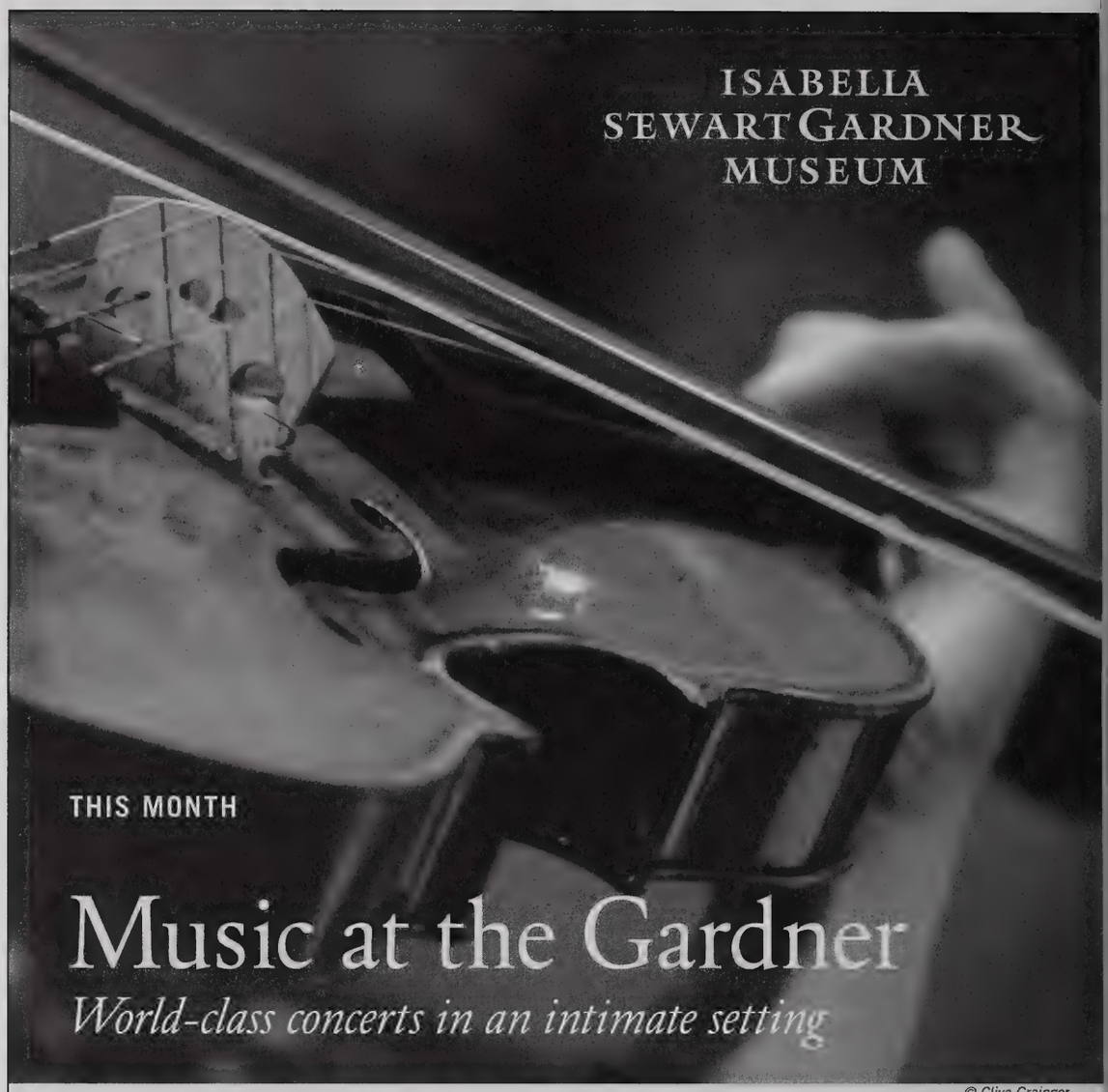
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Continued on page 69



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March 4, 1:30pm
Young Artists Showcase—
Parker String Quartet
Haydn, Ligeti, Ravel

March 11, 1:30pm
Jonathan Biss, piano
Schumann, Webern, Mozart

March 18, 1:30pm
Chamber Music Society
of Lincoln Center
Prokofiev, Bartok, Dvorak

March 25, 1:30pm
Young Artists Showcase—
Musicians from the Ravinia
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Haydn, Dohnanyi, Schumann

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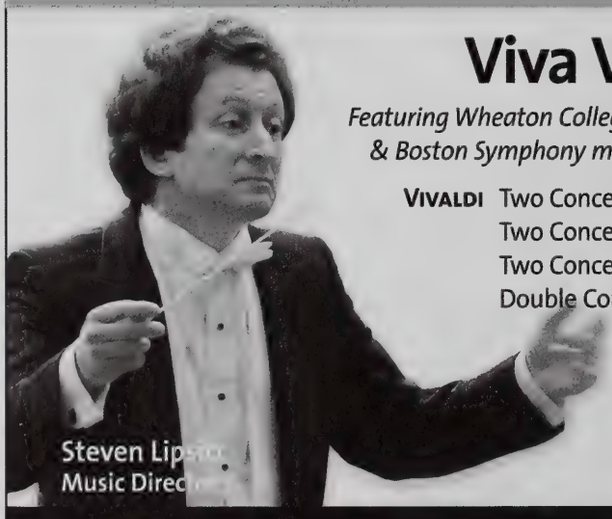
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NEXT PROGRAM...

Thursday, March 29, at 8
Friday, March 30, at 8
Saturday, March 31, at 8

Pre-Concert Talks by Robert Kirzinger, BSO Publications Associate

JAMES LEVINE conducting

MOZART — Symphony No. 25 in G minor, K.183(173dB)

Allegro con brio
Andante
Menuetto
Allegro

MOZART — Piano Concerto No. 17 in G, K.453

Allegro
Andante
Allegretto – Presto

ALFRED BRENDEL

INTERMISSION

SCHULLER — *Seven Studies on Themes of Paul Klee*

I. Antique Harmonies
II. Abstract Trio
III. Little Blue Devil
IV. The Twittering Machine
V. Arabian Town
VI. An Eerie Moment
VII. Pastorale

RAVEL — *Daphnis et Chloé*, Suite No. 2

Daybreak – Pantomime – Danse générale

For James Levine's final subscription program of the 2006-07 season, legendary Austrian pianist Alfred Brendel is soloist in Mozart's sparkling, optimistic Piano Concerto No. 17, one of the dozen or so concertos Mozart wrote for himself to play in Vienna between 1784 and 1786. The composer's Symphony No. 25 (his so-called "little G minor symphony"), from 1773, shows Mozart's awareness of Haydn's *Sturm und Drang* symphonies of the same era. The second half of the program begins with *Seven Studies on Themes of Paul Klee*, a 1959 work by the esteemed American musician Gunther Schuller, who began his long career as a horn player, worked with Toscanini and Miles Davis, and was president of the New England Conservatory and director of the Tanglewood Music Center. The Suite No. 2 from Ravel's fantastical ballet *Daphnis et Chloe* ends these concerts.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'C'—March 29, 8-10:20
Friday Evening—March 30, 8-10:20
Saturday 'A'—March 31, 8-10:20

JAMES LEVINE conducting
ALFRED BRENDEL, piano

MOZART	Symphony No. 25
MOZART	Piano Concerto No. 17 in G, K.453
SCHULLER	*Seven Studies on Themes of Paul Klee*
RAVEL	*Daphnis et Chloé*, Suite No. 2

Thursday 'C'—April 5, 8-10:10
Friday 'A'—April 6, 1:30-3:40
Saturday 'B'—April 7, 8-10:10

CHRISTOPH VON DOHNÁNYI conducting
PIERRE-LAURENT AIMARD, piano

LIGETI	*Atmosphères*
WAGNER	Prelude to Act I of *Lohengrin*
BARTÓK	Piano Concerto No. 2
TCHAIKOVSKY	Symphony No. 4

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Wednesday, April 18, at 7:30 p.m. (Open Rehearsal)
Thursday 'B'—April 19, 8-10:10
Friday 'B'—April 20, 1:30-3:40
Saturday 'A'—April 21, 8-10:10
Tuesday 'B'—April 24, 8-10:10

ANDRÉ PREVIN conducting
ANNE-SOPHIE MUTTER, violin
ROMAN PATKOLÓ, double bass

MOZART	*Eine kleine Nachtmusik*
MOZART	Violin Concerto No. 1 in B-flat, K.207
PREVIN	Double Concerto for violin, double bass, and orchestra (world premiere)
RAVEL	*Mother Goose* (complete)

Thursday 'A'—April 26, 8-9:55
Friday 'A'—April 27, 1:30-3:25
Saturday 'B'—April 28, 8-9:55
Tuesday 'C'—April 29, 8-9:55

BERNARD HAITINK conducting
EMANUEL AX, piano

ALL-BRAHMS	Symphony No. 3
PROGRAM	Piano Concerto No. 1

Thursday 'C'—May 3, 8-10
Friday 'B'—May 4, 1:30-3:30
Saturday 'A'—May 5, 8-10

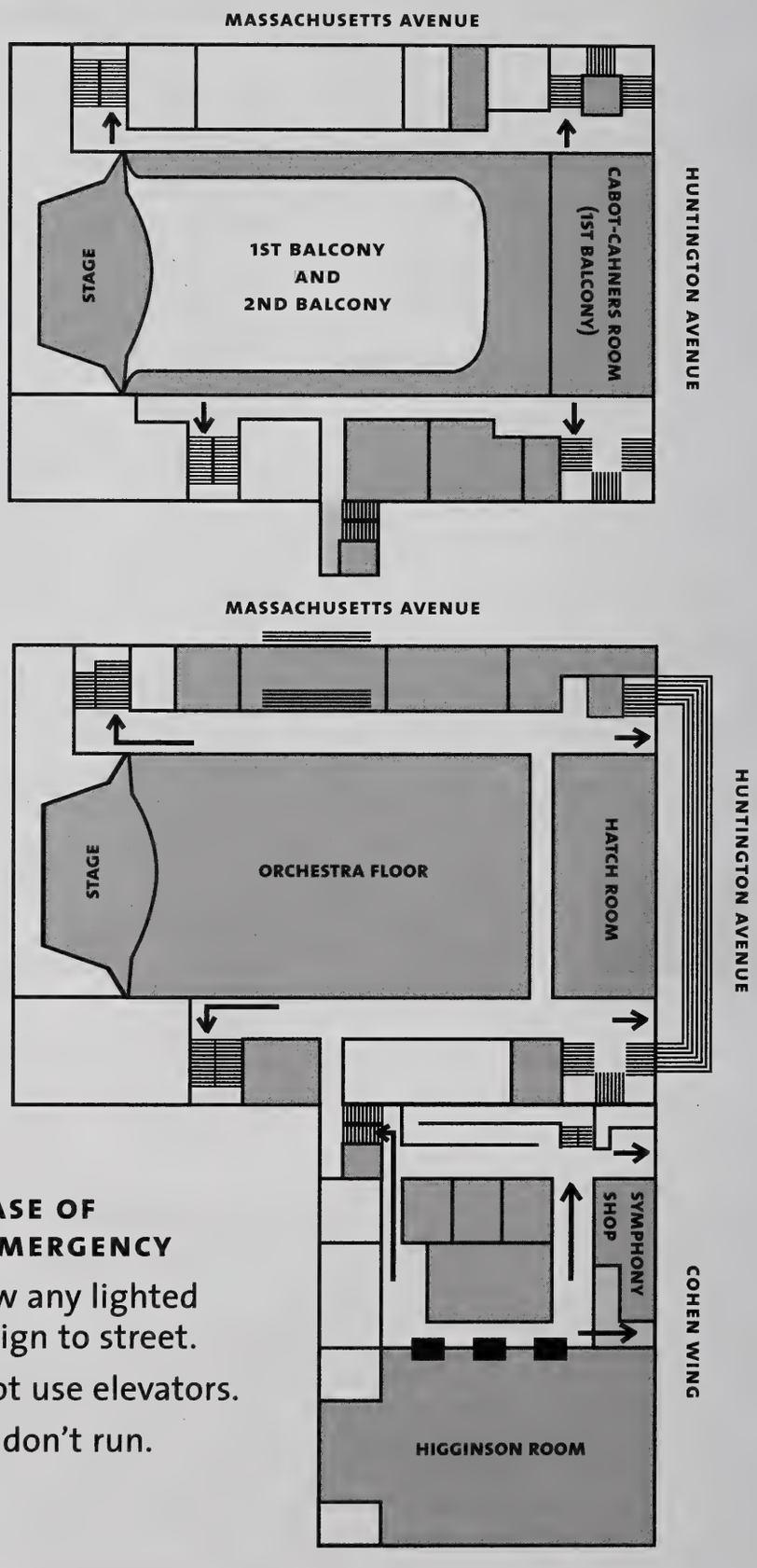
BERNARD HAITINK conducting
SERGEY KHACHATRYAN, violin

SHOSTAKOVICH	Violin Concerto No. 1
BEETHOVEN	Symphony No. 3, *Eroica*

Programs and artists subject to change.

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THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

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LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 99.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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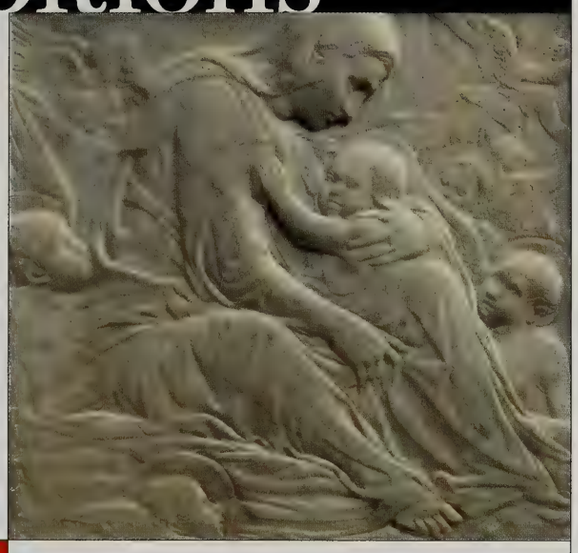
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Weng Tonghe, *One-stroke Calligraphy of the Character "Hu," Tiger* (detail), Chinese, Qing Dynasty, 1890. Ink on paper. Wan-go H. C. Weng Collection.

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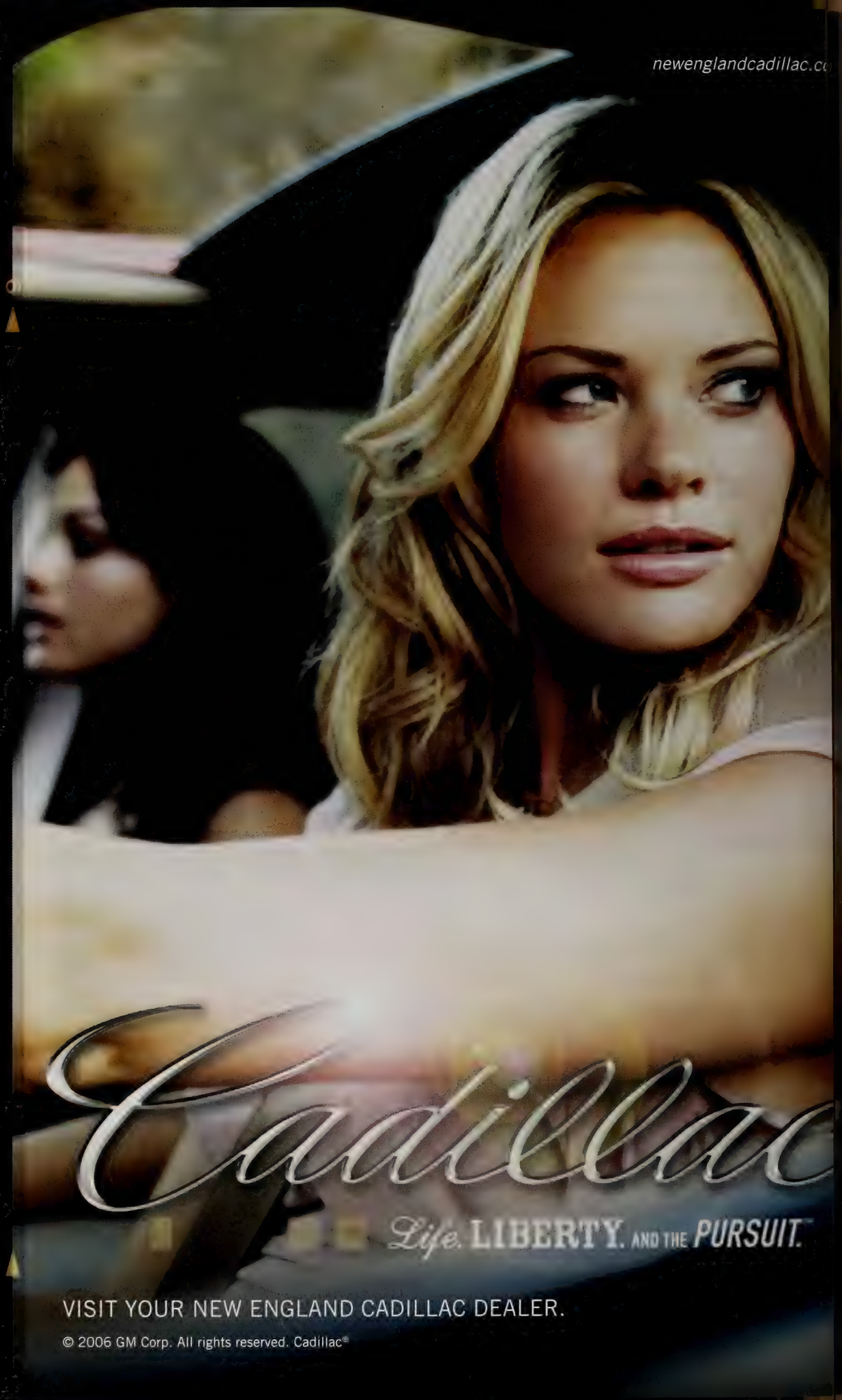
Suara Welitoff, still from *Airplanes,* 2002. Film/video. Maud Morgan Prize Purchase Fund.

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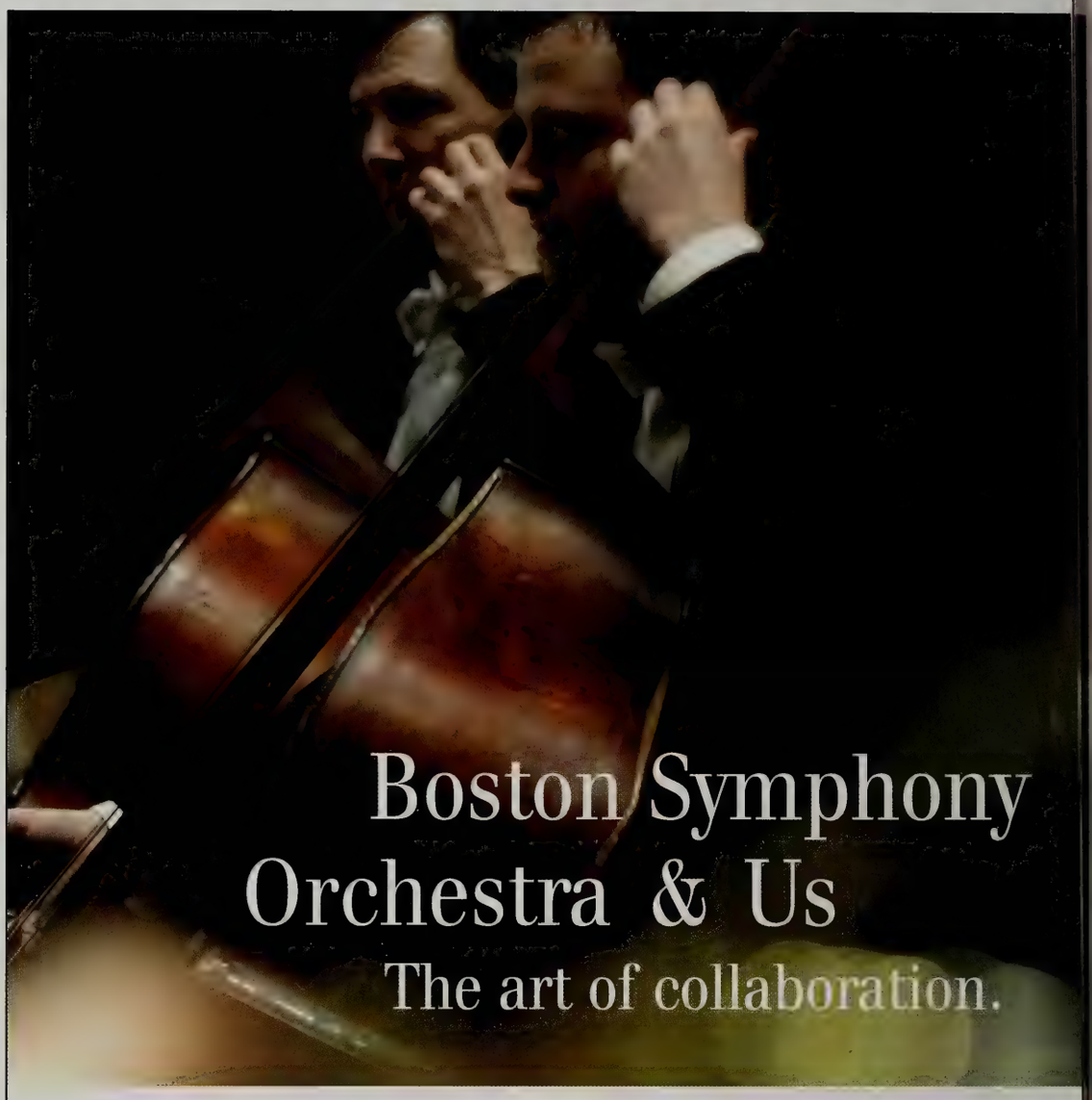


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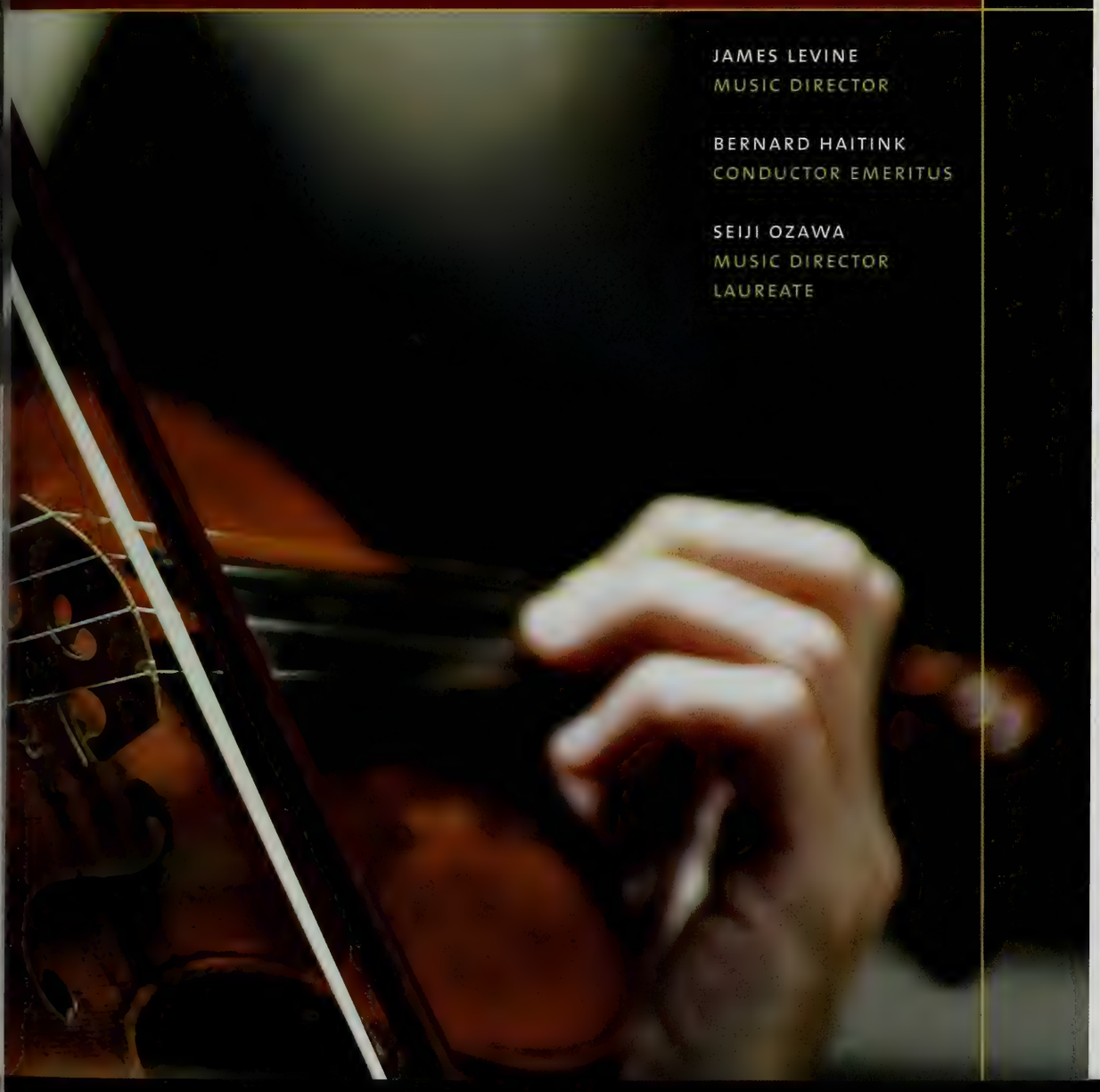
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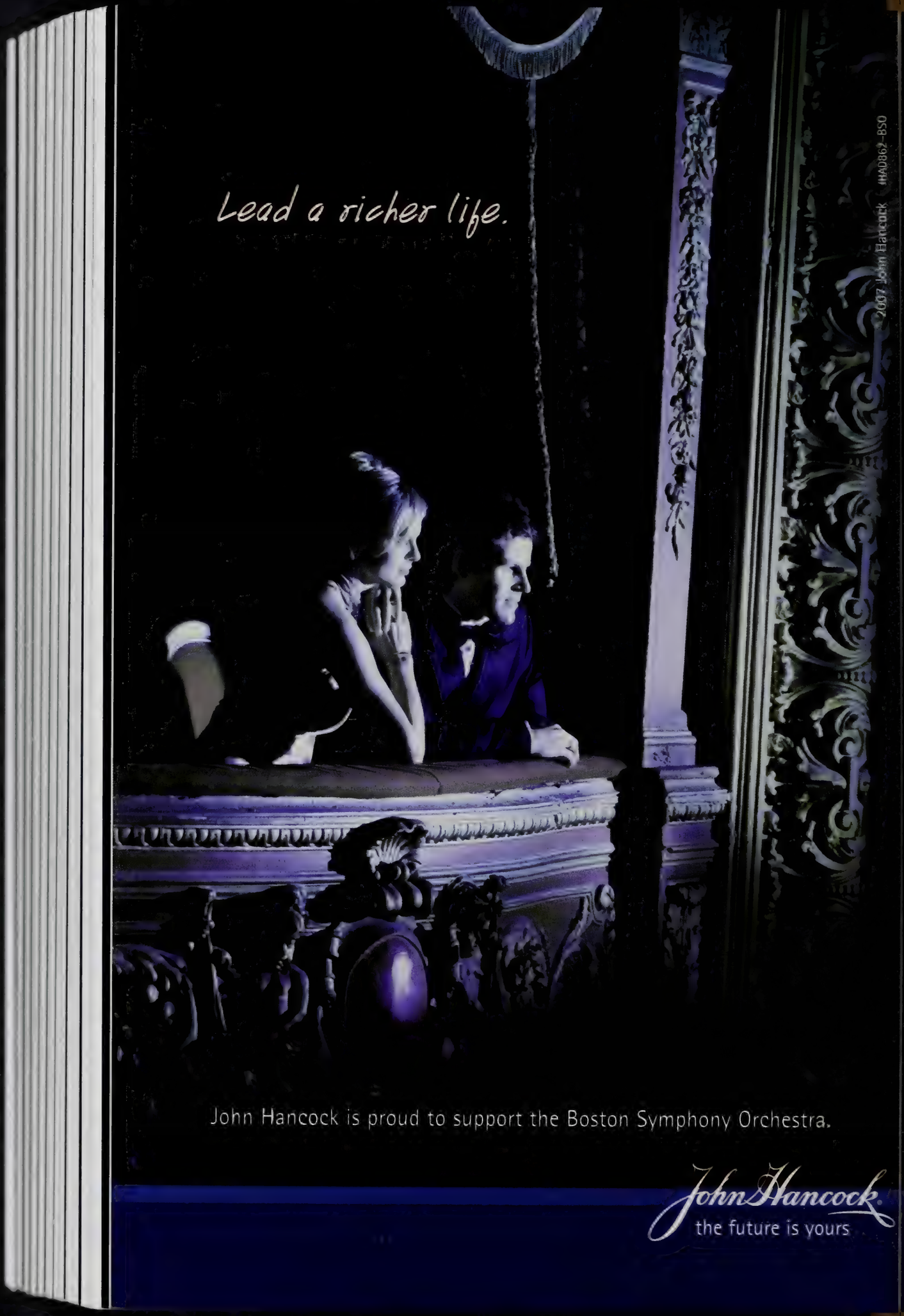
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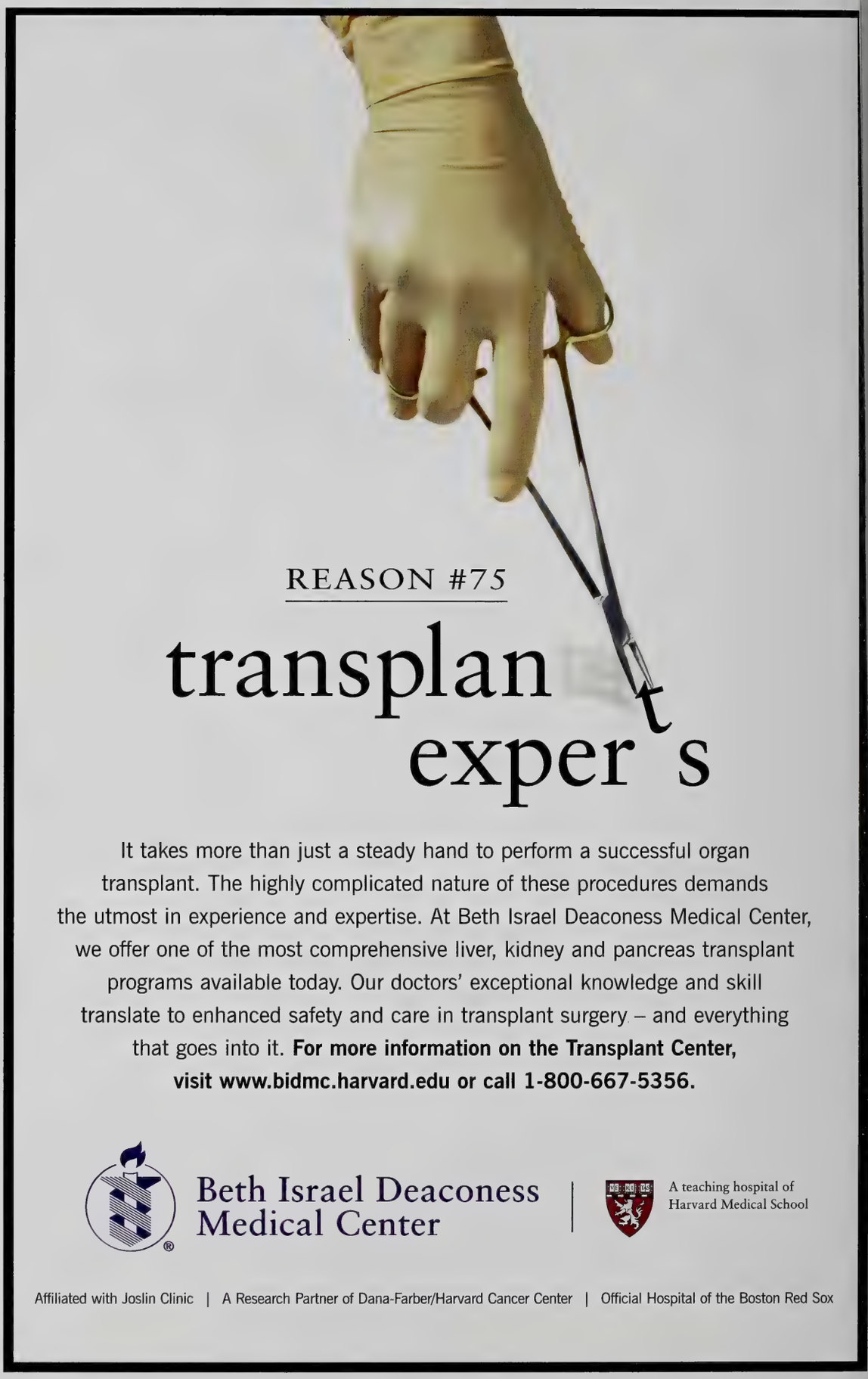
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This week's Pre-Concert Talks are given by Robert Kirzinger, BSO Publications Associate.

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BSO

BSO 125th Anniversary Commission by Gunther Schuller Postponed From This Week to Future Season

The BSO 125th Anniversary Commission originally scheduled to receive its world premiere here this week—Gunther Schuller's *Where the Word Ends*, described by James Levine as "a major and extraordinary new work for orchestra, and one that in every way reflects the full capabilities of the BSO and Gunther's own stature as one of America's greatest musicians"—will instead be rescheduled for a future season. "I've been looking forward very much to Gunther's new piece as part of my final Symphony Hall program this season," says Mr. Levine. "As it turns out, its scope and language require more rehearsal time than it could possibly receive in the context of this month's program as I had originally conceived it; and for this reason, I've decided to reschedule the premiere to a later season as part of a differently structured program that will allow us to do it full justice." In place of *Where the Word Ends*, this week's BSO program includes Mr. Schuller's *Seven Studies on Themes of Paul Klee*, a frequently performed work from 1959 that the BSO performed on several occasions between 1964 and 1985.

Classical Cartoon Festival Returns to Symphony Hall This Saturday, March 31, Beginning at 10 a.m.

Boston's Classical Station WCRB, now broadcasting from 99.5FM, returns to Symphony Hall for the ninth annual Classical Cartoon Festival on Saturday, March 31, beginning at 10 a.m. Kids and adults alike will enjoy continuous showings of classic Warner Bros. cartoons, such as "What's Opera, Doc?" and others that feature classical music scores. In addition, there will be musical performers entertaining in the corridors and Cabot-Cahners Room, a treasure hunt, an instrument petting zoo, face painting, and other surprises. Tickets are $9, and are available by calling SymphonyCharge at (617) 266-1200 or 1-888-266-1200, or by visiting www.wcrb.com. Proceeds benefit the Brain Injury Association of Massachusetts.

Corrigendum

Due to an editorial error in the BSO program book for Charles Dutoit's appearances here March 8-13, Mr. Dutoit's new position with the Philadelphia Orchestra was given in his program book biography as "interim conductor of the Philadelphia Orchestra, beginning in the 2008-09 season," a formulation picked up from an erroneous press report. Mr. Dutoit has in fact been named Chief Conductor and Artistic Adviser of the Philadelphia Orchestra—a newly created post in Philadelphia—beginning in September 2008 and continuing through the 2011-12 season. Mr. Dutoit thus continues his already extensive relationship with the Philadelphia Orchestra, having made his Philadelphia Orchestra debut in 1980. Since 1990 he has been artistic director and principal conductor of the Philadelphia Orchestra's summer residency at the Saratoga Performing Arts Center. Between 1990 and 1999, he also directed the orchestra's summer series at the Mann Center for the Performing Arts, and led the orchestra in a series of recordings. It was in 1980 that Charles Dutoit also made his Boston Symphony debut, since which occasion he has been a regular and welcome guest with the BSO both at Symphony Hall and at Tanglewood.

New This Season: BSO Podcasts

You can learn about BSO subscription programs via Concert Preview Podcasts, introduced this season on the Boston Symphony website, www.bso.org, and on iTunes. Typi-



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cally ten to fifteen minutes in length, the podcasts include musical examples (often drawn from past BSO performances) from the works to be performed, and are prepared and presented by the BSO Publications Department—Director of Program Publications Marc Mandel, Publications Associate Robert Kirzinger, and Publications Coordinator Eleanor McGourty—in cooperation with the BSO's website managers. The podcast for each week can be accessed on the homepage, and on the schedule listings for each concert; they can be downloaded to most media players. Past podcasts also remain available, via the website schedule listings. You can also listen to previous podcasts, or subscribe to the entire series at no charge, at the iTunes store (a link for which also appears on the BSO homepage). BSO program notes are also included with a podcast subscription.

So far there are already about 75,000 subscribers to the BSO's podcasts via iTunes; counting iTunes subscribers along with BSO patrons who come directly to www.bso.org, about 40,000 people actively download the podcasts each week. The BSO's program notes are downloaded between 25,000 and 30,000 times each week during the Symphony Hall and Tanglewood seasons.

From the Library of James Levine

In conjunction with his programs here this season, materials from the personal library of BSO Music Director James Levine continue to be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia

Individual tickets are on sale for all concerts in the BSO's 2006-2007 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 63 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.



Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.



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from the BSO Archives. The latest display includes, among other things, a first-edition score of Beethoven's Eighth Symphony; an early piano-vocal score of Berlioz's *Damnation of Faust*; facsimile editions of Mozart's own thematic catalogue of his works, and of the manuscript of Brahms's Symphony No. 4; the first published piano-vocal score of Beethoven's opera *Fidelio*; Maestro Levine's scores of works by Charles Wuorinen and Gunther Schuller that he has previously performed (new 125th Anniversary Commissions by these two composers are being premiered by James Levine with the BSO this season), and different printed editions, from Mr. Levine's library, of the score to Mahler's Symphony No. 3.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Publications Associate Robert Kirzinger discusses Mozart, Ravel, and Schuller. In the weeks ahead, Helen Greenwald of the New England Conservatory discusses Ligeti, Wagner, Bartók, and Tchaikovsky (April 5-7); and BSO Director of Program Publications Marc Mandel (April 18 and 20) and Elizabeth Seitz of The Boston Conservatory (April 19, 21, and 24) discuss Mozart, Previn, and Ravel.

BSO Members in Concert

BSO associate concertmaster Tamara Smirnova and BSO cellist Mihail Jojatu are the soloists in Brahms's Double Concerto with the New Bedford Symphony under its music director David MacKenzie on Saturday, March 31, at 8 p.m. at the Zeiterion Performing Arts Center in New Bedford. Also on the program are the overture to Mozart's *The Magic Flute* and Stravinsky's *The Firebird*. A free Concert Prelude is offered at 6:45 p.m. Tickets are $30 to $50 ($13 for students), available at the Zeiterion box office, by phone at (508) 994-2900, or online at www.zeiterion.org.

Ronald Knudsen leads the New Philharmonia Orchestra in "Reach Out for Kids," a benefit concert in support of the orchestra's music outreach program and Autism Speaks, on Sunday, April 1, at 6 p.m. at the Sheraton Needham Hotel. The Pops-style program features performances by the Winiker Brothers (Bill and Bo) and pianist Tony DeBlois. Tickets are $60 and $150, and tables of ten are $1250. For more information, or to order tickets, visit www.newphil.org or call (617) 527-9717.

Founded by BSO violist Mark Ludwig, MusicWorks continues its 2006-07 season on Saturday, March 10, at 8 p.m. at Simon's Rock College, Great Barrington, preceded by a talk at 7 p.m. Entitled "Prague Spring: the Czech-U.S. Cultural Bridge," the program—a musical and visual celebration of Czech-American cultural ties—includes works by Dvořák, Burleigh, Jezek, Martinů, Husa, Micka, and Post. The performers include pianists Eric Entwistle and Vit Micka, baritone Aaron Engebreth, and the Hawthorne String Quartet, as well as artist Catherine Cabaniss, who has created a series of paintings inspired by David Post's String Quartet No. 3. Tickets are $30 at the door (discounted for seniors and free for those eighteen and under). For more information, visit www.musicworksberkshires.org or call (413) 698-2002.

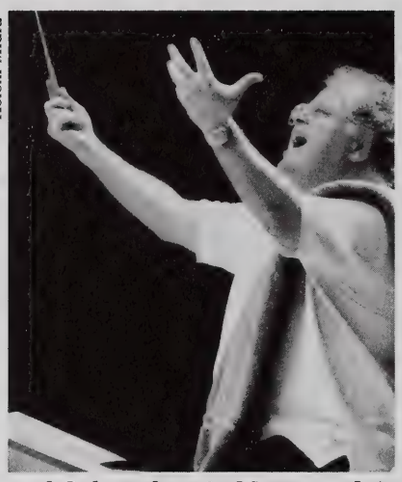
Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915*, Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra, and Dvořák's *New World* Symphony; the conclusion of the two-season Beethoven/Schoenberg project (this year including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*); Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Brahms, Harbison, Haydn, Mozart, Ravel, and Schumann. Highlights of Mr. Levine's 2007 Tanglewood season with the BSO will include an Opening Night program of Mendelssohn and Tchaikovsky; Mahler's Symphony No. 3; a concert pairing Bartók's *Bluebeard's Castle* with Brahms's First Symphony; and Berlioz's *La Damnation de Faust*, as well as works by Beethoven, Carter, Harbison, Mozart, Ives, and Ravel. In addition he will lead a concert performance with the Tanglewood Music Center Orchestra of Verdi's *Don Carlo* and a staged Tanglewood Music Center production of Mozart's *Così fan tutte*. Also at the Tanglewood Music Center, he will continue to work with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Then, in late August and early September, he and the BSO will make their first European tour together, to include the Lucerne Festival, the Schleswig-Holstein Festival in Hamburg, Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine leads new Met productions of Puccini's *Madama Butterfly* (including a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*, and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS

Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, and a 2006 *Opera News* Award.



Michael J. Lutch



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Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin‡
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
Theodore W. and Evelyn Berenson Family chair

*Bonnie Bewick
Stephanie Morris Marryott and Franklin J. Marryott chair

*James Cooke
Catherine and Paul Buttenwieser chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Mary B. Saltonstall chair, fully funded in perpetuity

*Kelly Barr
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jason Horowitz

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Glen Cherry
*Julianne Lee

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne‡
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

Participating in a system of rotated seating
‡*On sabbatical leave*
§*Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Jason Snider
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984

Assistant Principal
Benjamin Wright

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
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Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
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BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
126th Season, 2006-2007

Thursday, March 29, at 8
Friday, March 30, at 8
Saturday, March 31, at 8

JAMES LEVINE conducting

MOZART — Symphony No. 25 in G minor, K.183(173dB)

Allegro con brio
Andante
Menuetto
Allegro

MOZART — Piano Concerto No. 17 in G, K.453

Allegro
Andante
Allegretto – Presto

ALFRED BRENDEL

INTERMISSION

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

SCHULLER *Seven Studies on Themes of Paul Klee*

I. Antique Harmonies
II. Abstract Trio
III. Little Blue Devil
IV. The Twittering Machine
V. Arabian Town
VI. An Eerie Moment
VII. Pastorale

Please note that Gunther Schuller's *Seven Studies on Themes of Paul Klee* is being performed in place of the composer's *Where the Word Ends*, a BSO 125th Anniversary Commission that will be rescheduled for a future season (see page 5 of this program book).

RAVEL *Daphnis et Chloé*, Suite No. 2

Daybreak – Pantomime – Danse générale

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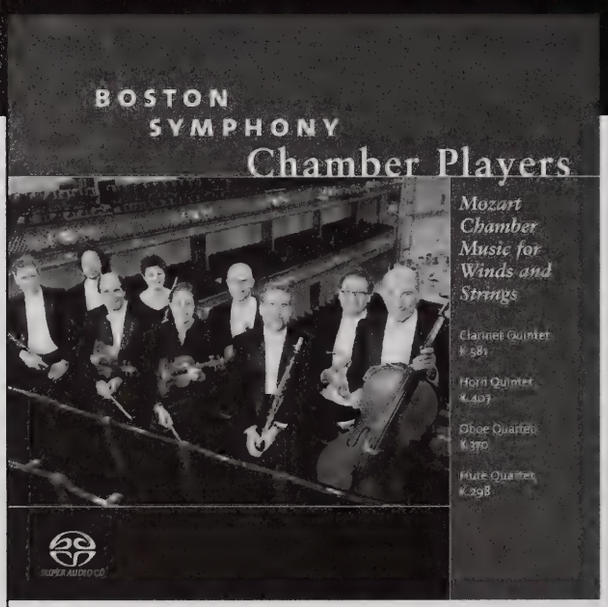
From the Music Director

This is my last program of my third season with the BSO, so it feels like the appropriate time for me to say again just how gratifying and exciting my time in Boston continues to be, and how much it means to me. Of course I'll be seeing at least some of you at Tanglewood; and given the variety of programming and the intensity of our residency there each summer, it won't seem so very long before we all see each other again at Symphony Hall for the start of another season, which always somehow looks even better to me than the previous one.

We have on the program this week four terrific masterpieces, beginning with two works by Mozart. The great Alfred Brendel is here with us to play

Mozart's only piano concerto in G major (a particularly operatic concerto), and the orchestra opens the program with the "little" G minor symphony, the first of Mozart's two symphonies in that key. Even though the larger one (his Symphony No. 40) is justly famous, this so-called "little" one—written when he wasn't even twenty—gets played more and more. (It's interesting to note that, following the first BSO performances in 1899, this symphony wasn't played again by the orchestra until 1948.) The mood and texture of the opening gesture set the tone for the entire piece, which, like his later G minor symphony, remains in the minor mode even for the finale. After this, the G major piano concerto offers a whole other world of amazing invention. The operatic aspect of Mozart's mature piano concertos—which one hears so often in the emotional subtleties, and in the interplay between the piano (as singer) and orchestra, in his concerto slow movements—is evident here also in the last movement, where a theme and variations (beginning Allegretto) are followed by a "Finale" (marked Presto) that accounts for nearly half the movement.

After intermission we were to have played Gunther Schuller's new BSO commission *Where the Word Ends*. But after he completed the score, it became clear to me that it could not be premiered properly in the context of this week's program as I had originally conceived it. Since the first per-



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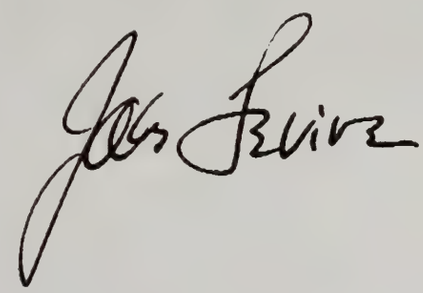
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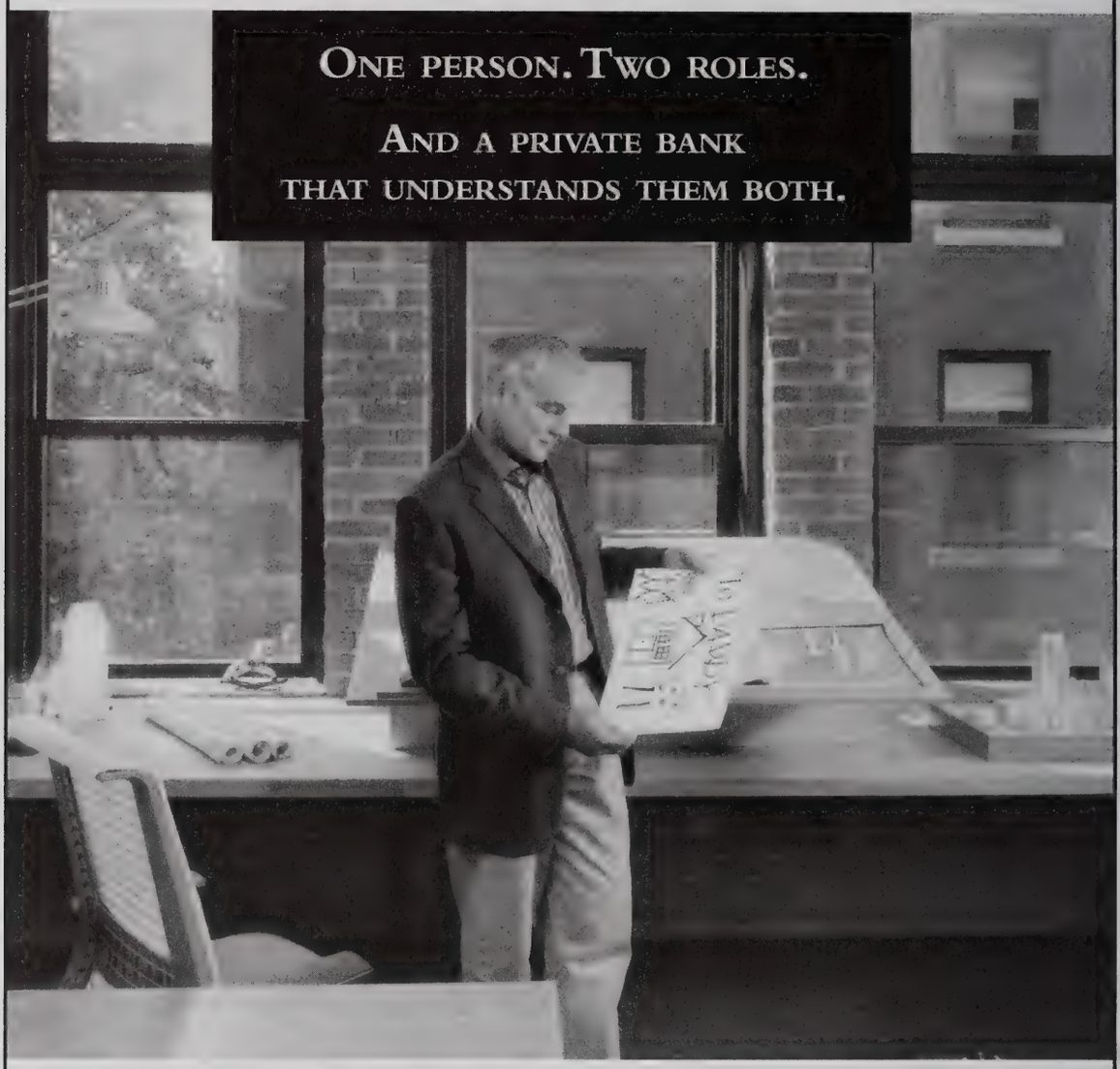
formance of a new work will influence the life of the piece for a long time to come, it's particularly important that the premiere show it to its fullest possible advantage; so I decided to postpone the premiere, which will instead be heard as part of a differently structured program that will allow us to do it full justice. In its place this week we're playing the work that was Gunther's first international orchestral success as a composer, his *Seven Studies on Themes of Paul Klee*, which I've performed often, and which Boston hasn't heard for a long time—making it seem like just the right choice at this particular moment. Each of the seven movements has its own particular character, and taken all together they represent so many facets of the truly remarkable imagination in his writing for orchestra that has come to characterize Gunther's work. And it's also a piece that's lots of fun to play and hear.

Closing the program (as originally planned!), we play the second suite from *Daphnis et Chloé*, which ends Ravel's complete ballet, but which for us begins our relationship to Ravel's great works for orchestra that have for so long been a part of the BSO's repertoire. At the same time, the present concerts anticipate the opening subscription weekend of next season, which will include performances of the complete score.

To finish, just a few more words about how very much I value my relationship with all of you, felt not only in your devoted attention to our concerts, but also in Open Rehearsals and through my occasional visits to pre-concert talks. We have coming up next season an unbeatable array of great musical masterpieces in all sizes and shapes, and I look forward very much to seeing you back here with us again in 2007-08.



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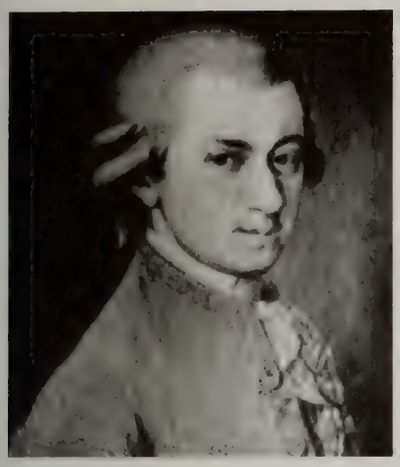
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Wolfgang Amadè Mozart
Symphony No. 25 in G minor, K.183(173dB)



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed this so-called "little" G minor symphony in Salzburg in 1773; it was almost certainly performed in Salzburg at that time, though no date of performance is known. It was also probably performed in Vienna about ten years later. The Boston Symphony Orchestra gave the first American performances on October 27 and 28, 1899, under Wilhelm Gericke. At that time Mozart's early symphonies were so little-known that reviewer Philip Hale, writing in the "Boston Journal," described the work as having been "exhumed by Gericke." It was not performed again by the Boston Symphony Orchestra until Leonard Bernstein programmed it here in February 1948, subsequent BSO performances being given by Erich Leinsdorf, Joseph Silverstein, Kurt Masur, Kurt Sanderling, Marek Janowski (the most recent subscription performances, in February/March 1996), André Previn, and James Conlon (the BSO's most recent Tanglewood performance, on July 28, 2000, though Donald Runnicles led the Orchestra of St. Luke's in a more recent Tanglewood performance on August 24, 2001). The score calls for two oboes, two bassoons, four horns, and strings.

Much ink has been spilled over the fact that this wonderful symphony, patronizingly called the "little G minor" to distinguish it from the later K.550 (admittedly one of the glories of music), was Mozart's first symphony in a minor key. It came at a time when many Austrian composers, Haydn among them (as well as such lesser lights as d'Ordonez and Vanhal), were all trying their wings with one, or two, or perhaps just a few more minor-key symphonies. It is rather hard for us to imagine a musical culture in which just about everything was cheery, chipper, and decoratively major-key. *Weltschmerz* was simply not a subject for music, at least not during the rather restricted period of time we most often refer to as "rococo." There had been highly complicated and expressive music exploiting minor keys during the Baroque era, but the mid-century swing of taste had driven out anything that might be too serious, and a frivolous backlash ensued. Eventually that palled, and the important composers experimented, at least briefly, with the minor keys once again. This has been labeled the *Sturm und Drang*, or "storm and stress" period. It has sometimes been referred to as the "romantic crisis," but no emotional crisis has ever been resolved with less strain—and without even the necessity of consulting a psychiatrist! The composers involved each wrote a handful of symphonies in minor keys and declared themselves cured.

Yet they did amass a certain degree of lasting expressive capital in the process. This confluence of cheery rococo decorations with the stormy effusions of the "romantic crisis" resulted finally in the creation of the mature classical style, in which composers could move freely and with great expressive effect between extremes of mood, in a way that would have been impossible a generation earlier. The new, mature style was fully exploited by Mozart and Haydn in works that remain part of the core musical repertory.

As for the frequent assertion that the "little G minor" was Mozart's introduction to this expressive world in the realm of the symphony, writers have overlooked the earlier Sinfonia in D minor (K.118[74c]) composed three years before. Indeed, even as a child of seven Mozart had shown his awareness of these realms: when visiting England, he wrote a keyboard piece in G minor (K.15p) in which the keyboard was treated in quite



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a symphonic manner with all of the gestures that became stereotyped in—and were claimed as the invention of—the later period.

We don't know why Mozart composed this particular work, but it was certainly done with an impending performance in view, since his eminent practicality prevented him from writing music for its own sake as a theoretical exercise. The first performance, then, certainly took place in Salzburg soon after the work's completion. That Mozart thought highly of it is clear from a letter he wrote from Vienna a decade later, on January 4, 1783, urgently asking his father to send some of the scores he had left in Salzburg, including this G minor symphony. Since he thanked his father for a package that arrived on February 15, we can assume that the scores came at that time, and were presumably used for a performance sometime that spring. And by that time he had completed the *Haffner* Symphony, one of the earliest of his later symphonies to remain almost continuously in the repertory; so if he expressed himself as willing to introduce the earlier G minor symphony to Vienna, he must have done so out of a justifiable pride at his achievement of a decade earlier.



A 1780 group portrait of the Mozart family by Johann Nepomuk della Croce: Wolfgang's sister Nannerl, Wolfgang, and father Leopold, with a painting on the wall of Mozart's mother, who had died in July 1778

The symphony opens with the dramatic gestures characteristic of this "romantic crisis": stormy syncopations, dramatic tremolos, daring (for the time) chromaticism, passionately leaping thematic ideas. And yet Mozart is already the master of an expressive means that in lesser hands might have been repeated in stereotyped fashion; the opening theme, with the strings vigorously syncopated, returns soon after in the plangent solo oboe over the lightest of unsyncopated string accompaniments, thus turning fierceness to lamentation. Slashing rhythmic figures passed between the violins and cellos mark a return to fierceness soon after. Mozart demonstrates similar control of his expressive moods in the slow movement, a miniature sonata form in which the color darkens magically during an unexpected harmonic extension in the recapitulation.

After the vigorous G minor of the Menuetto, the open-air rusticity of the Trio—played entirely by wind instruments, and in the major mode—is a welcome bright relief. The finale returns to the fierceness of the opening movement, eschewing a shift to G major for a lighter, "sociable" ending and continuing the string syncopations of the beginning. And yet here, too, Mozart demonstrates his unexcelled ability to shift moods with the utmost naturalness between one phrase and the next, with a lighter lyric idea filled with those pensively rising Mozartean chromaticisms. Nonetheless, most of the movement remains a field of combat for intense contrapuntal treatment of the principal ideas.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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Wolfgang Amadè Mozart
Piano Concerto No. 17 in G, K.453



Wolfgang Amadè Mozart completed the G major concerto, K.453, on April 12, 1784. The first performance took place that same year in the Vienna suburb of Döbling with Mozart's pupil Barbara Ployer as soloist. The concerto evidently received no performances in the United States before the twentieth century. The first Boston Symphony performances took place out-of-town in Philadelphia, Washington, Baltimore, and Brooklyn under Pierre Monteux's direction in March 1921, with Ernö Dohnányi as soloist. The orchestra's next performance featured Leonard Bernstein as conductor/pianist on July 15, 1955, at Tanglewood. Next came the orchestra's first subscription performances, in March 1959 under Charles Munch, with soloist Nicole Henriot-Schweitzer. Subsequent performances featured Géza Anda and Claude Frank with Erich Leinsdorf conducting, Bernstein again as both soloist and conductor, Vladimir Ashkenazy with Seiji Ozawa, Maurizio Pollini as both soloist and conductor, Benjamin Pasternack with Carl St. Clair conducting, Maria João Pires with Jeffrey Tate, Peter Serkin with Ozawa, Garrick Ohlsson with Zdenek Macal, Richard Goode with Bernard Haitink, Peter Serkin with James Conlon (the most recent Tanglewood performance, on August 23, 2002), and Peter Serkin with Herbert Blomstedt (the most recent subscription performances, in February/March 2004). In addition to the solo piano, the score calls for flute, two oboes, two bassoons, two horns, and strings. Alfred Brendel uses Mozart's own cadenzas in these performances.

This concerto is the fourth in that incredible series of piano concertos—numbering a dozen—that Mozart composed between the beginning of 1784 and the end of 1786, half of them in the year 1784 alone! While his earlier concertos were often half-designed as chamber music (in that they could be performed quite satisfactorily by a piano with a string quartet), these are, for the most part, clearly intended for the concert hall and so require the fuller and more varied orchestra to make their points. Mozart composed four piano concertos, one right after the other, in the late winter of 1784 (we know the dates with considerable accuracy since it was just at this time that the composer began keeping a list of all of his new compositions, dating them as he finished them, and

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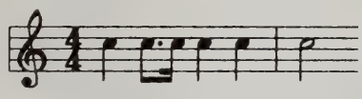
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writing out the first few measures of music to identify each work precisely). February 9 saw the completion of the E-flat concerto, K.449. It was quickly followed by concertos in B-flat (K.450) and in D (K.451) before he turned to the present work, completed on April 12. After this remarkable outburst, Mozart paused briefly before composing two more piano concertos in the fall of the same year. The first and last concertos of this series were composed for Barbara (Babette) Ployer, daughter of a Privy Councillor from Salzburg living in Vienna.

Mozart was proud of his new works, of their difficulty and their brilliance. He noted in a letter to his father in May that the concertos in B-flat and D were "bound to make the performer sweat," and he was curious to learn which of the last three his father and sister preferred (he exempted the E-flat concerto since it was still in the smaller "chamber-like" mode of his 1782 works in the same medium). In general, audiences have made the G major concerto among the most popular of the 1784 works, though each of them has its own delightful originality. Not least of the special features of K.453 is the way Mozart used the hackneyed conventional march rhythm



without ever sounding heavily martial or trite; in fact, he used this rhythm in the first measure of four consecutive piano concertos—to different expressive effect each time! In K.453, the march rhythm is tempered by the rustling responses from the flutes and oboes and by the harmonic enrichment beyond that expected in fanfares. It is, in fact, only the first of a rich collection of themes—martial, poignant, mysterious, operatic, and witty—that Mozart lavishes on the orchestra before the soloist even makes his



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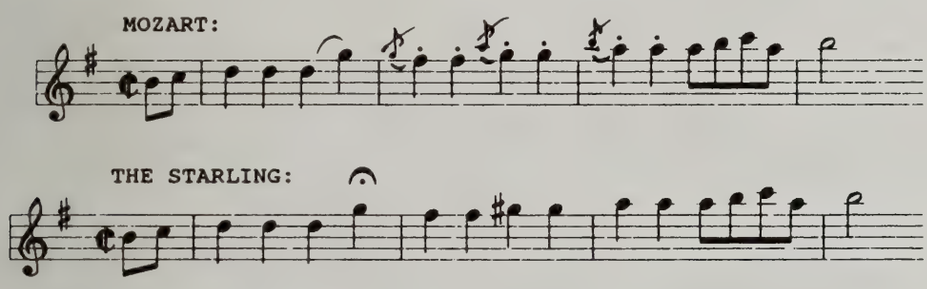
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appearance. One moment everything seems quite normal, and then we are suddenly thrown into unexpectedly distant harmonic regions—which prefigure some unusual harmonic extensions to come in the development. The soloist begins with the march-like theme but soon modulates and introduces an entirely new idea that shows him in a graceful light. The development, with little in the way of thematic treatment, is harmonically daring. The exposition is so rich in themes that many of them return for the first time only in the recapitulation.

The Andante provides a full opening tutti introducing most of the material before the piano enters. The soloist's florid melodic line reminds us that no instrumental form is closer to opera than the concerto, with the soloist as protagonist. Here the soloist enters with a repetition of the opening phrase, then—after a pause—begins a startling new theme in the unexpected key of G minor. The development is not long, but nonetheless it ranges expressively to far harmonic horizons before returning home in a few strikingly original measures.

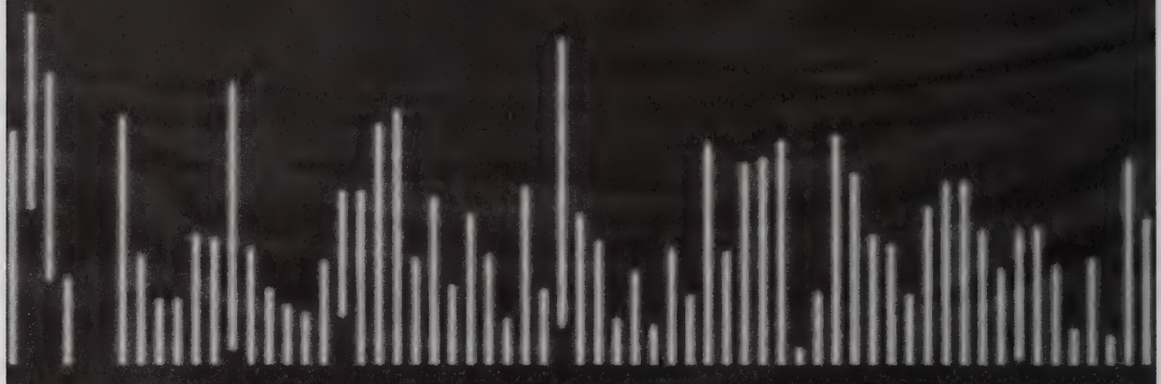
The last movement is a set of variations on a little folklike tune that prefigures Papageno in *The Magic Flute*. It is both brilliant and amusing, and it is capped off by a finale, Presto, that could come out of an opera, with the pianist once again doing duty for the diva. A few weeks after finishing the concerto, Mozart encountered a birdseller who had a starling that sang something quite like the theme of this finale:



He paid 34 kreuzer for the bird, took it home, and copied its song in the notebook of his accounts, where he added the comment, "Das war schön!" ("That was beautiful"). With reference to the concerto of which the starling inadvertently echoed the theme, we can entirely agree.

—Steven Ledbetter

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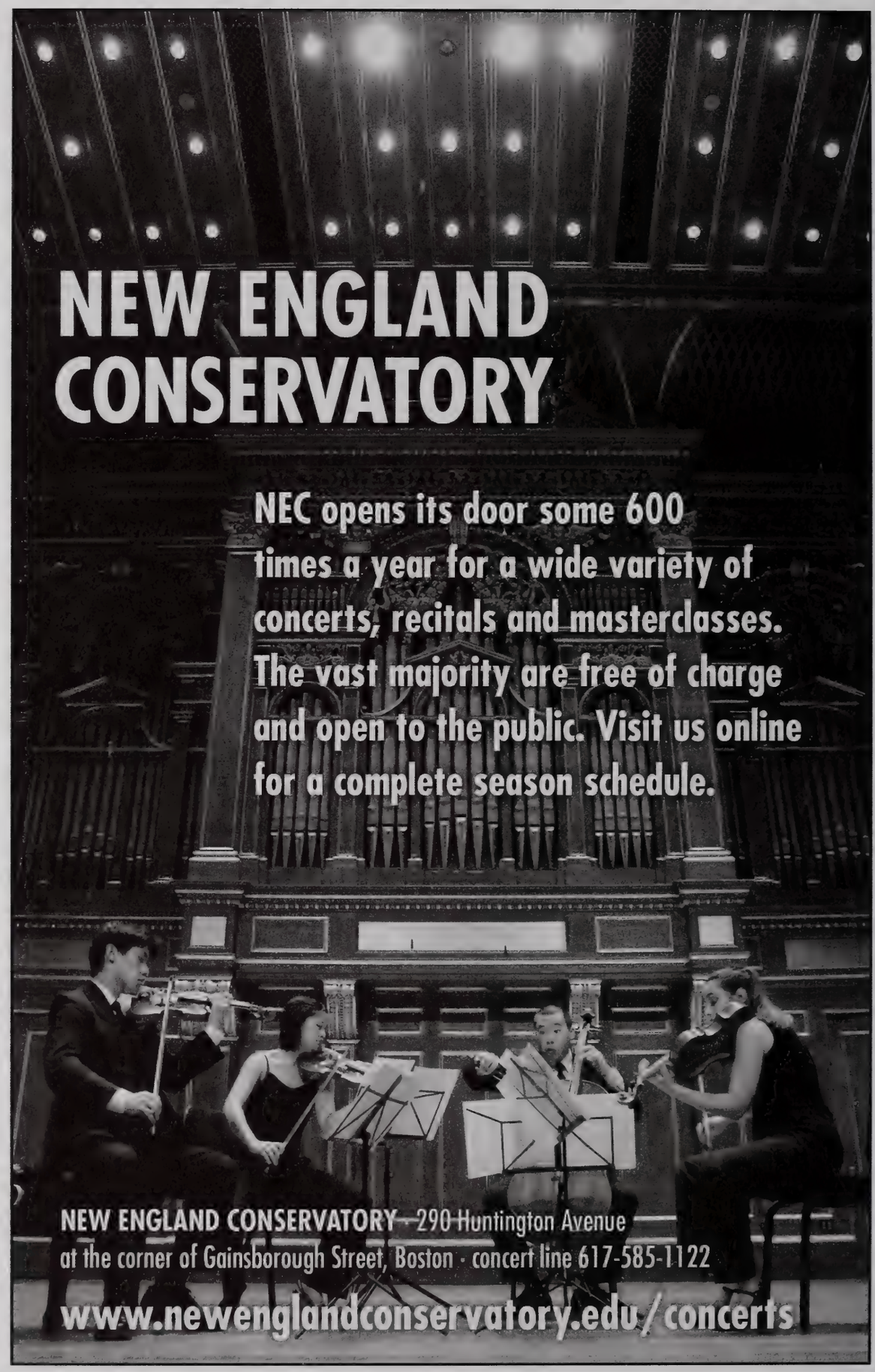
Gunther Schuller
Seven Studies on Themes of Paul Klee (1959)



Gunther Schuller was born in New York City on November 22, 1925, and lives in Newton, Massachusetts. He completed Seven Studies on Themes of Paul Klee *in 1959, working on a commission from the Minneapolis Symphony Orchestra, funded by the Ford Foundation and the American Music Center. The score is dedicated to Antál Dorati, who led the Minneapolis Symphony Orchestra in the first performance on November 27, 1959. The Boston Symphony has performed the piece on several occasions. Erich Leinsdorf introduced it to the BSO repertoire in subscription performances in April 1964, which were followed that year by a Tanglewood performance on August 7 led by Richard Burgin. Leinsdorf programmed it again for the 1964-65 season, conducting it in Symphony Hall in November 1964, in New York and again in Symphony Hall in December, and in Cambridge and Brooklyn in January 1965. Leinsdorf brought it back to Tanglewood in August 1966. Until this week, the only BSO performance since then was Seiji Ozawa's at Tanglewood on June 30, 1985, in recognition of the composer's 60th birthday year. The score of* Seven Studies *calls for three flutes (all doubling piccolo), two oboes, English horn, two clarinets in A, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, percussion (vibraphone, triangle, claves, woodblock, large guero, three cymbals, tambourine, two tom-toms, snare drum, bass drum, tam-tam), timpani, glockenspiel, harp, piano, and strings. The piece is a little over twenty minutes long.*

The postwar decade of the 1950s was a time in which composers and other artists, with motivations ranging from the joy of exploration to hostile rejection of the status quo, set out to reinvent (or at least expand) the nature of their art. For Gunther Schuller, given the evidence of the scope and intensity of his musical pursuits, clearly the former attitude applied. In addition to composing, he was a performer on horn in both the classical and jazz worlds, he arranged for jazz ensembles, and was in the beginning stages of what would become an important conducting career. After he stopped performing on horn later in the decade, he added the activities of author, teacher, educational administrator, publisher, and broadcaster to his résumé. He has been one of the best-known and most admired American musicians of his generation for the past fifty years.

Schuller began his professional life as a precociously gifted horn player, and beginning in the early 1940s played in the horn sections of the Cincinnati Symphony and the Metropolitan Opera Orchestra. Later in the decade he began playing in bands led by Miles Davis and Gil Evans—he has said that he was the only musician who was performing with both Miles Davis and Toscanini. In the 1950s Schuller teamed up with the Modern Jazz Quartet and John Lewis, and developed what he termed "third stream" music—a melding of jazz with progressive classical music. After putting his horn aside, Schuller took on a variety of educational positions, becoming head of the composition program at Tanglewood, working with Aaron Copland at first and later succeeding his older colleague as head of the program. He was also artistic administrator of the Tanglewood Music Center from 1970 until 1984. He was president of the New England Conservatory in Boston from 1967 until 1977, instituting the jazz studies programs there, and has been, in general, largely responsible for introducing many students of jazz to the classical world and vice versa. In his "free time" he has written several books, beginning with the still-used *Horn Technique* in 1962 and including two important volumes on the history of jazz; *Musings*, a collection of essays; and *The Compleat Conductor*,


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outlining his views on the subject of orchestral conducting. He has recently finished the first of a projected two volumes of his memoirs, which are to be published in the future by Oxford University Press.

As a composer, Schuller was essentially self-taught—or rather, like the composers of the past, he learned through taking part in the performances of the great works and by studying scores. Except for a few pieces, he has rarely employed jazz in his concert works (although we have a taste in the *Seven Studies*); his style was at first influenced by Schoenberg, Webern, and Berg, and by the Western classical tradition. He is a prolific composer, having written more than 180 pieces ranging from opera to solo works. Many have been performed by the BSO or at Tanglewood. The BSO gave the premieres of his *Deaï* for three orchestras (1979), and *Museum Piece* (1970), written for the centennial of Boston's Museum of Fine Arts, and has performed, all told, ten different Schuller scores. James Levine led performances of his *Spectra* with the orchestra in November 2005. Schuller has written for every other major American orchestra as well as many other ensembles in the U.S. and abroad. He has been recognized with a Pulitzer Prize for his *Of Reminiscences and Reflections* (1993), among many other honors.



Paul Klee in his Weimar studio, 1925

In his compositional output, Gunther Schuller's favored medium by far has been the orchestra, and even more particularly the concerto genre; he has written literally dozens of works for soloist (or small ensemble) with orchestra. In this week's concerts, *Seven Studies on Themes of Paul Klee* replaces the previously scheduled world premiere of Schuller's *Where the Word Ends*, one of the Boston Symphony Orchestra's 125th anniver-

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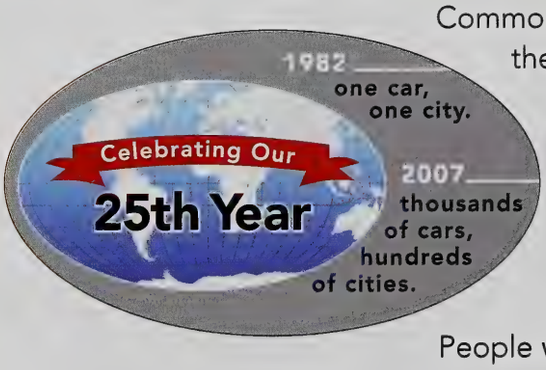
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sary commissions. After *Where the Word Ends* was completed, James Levine consulted with Schuller, and the two agreed that the premiere should be rescheduled in order better to showcase the work, which appears destined to be seen as one of the composer's most significant compositions.

In his early days in New York in the mid-1940s, Schuller was a frequent visitor to the Museum of Modern Art, and the visual arts have been a major source of inspiration for many of his works throughout his long composing career. Among these are his second orchestral work, *Vertige d'eros* (1945), based on a painting by Roberto Matta Echaurren; the *Seven Studies* (1959); *Four Soundscapes: Hudson Valley Reminiscences* (1975), inspired by the work of the Hudson Valley painter George Innes, and *An Arc Ascending* (1996), based on photographs by Alice Weston. In *Seven Studies of Paul Klee*, as the composer explains below, the ties between the music and the visual works are more specific than usual, given that the Swiss-born painter Paul Klee (1879-1940) based many of his works on musical subjects and was himself a musician. Schuller chose from among Klee's pieces that had specific musical references, re-translating, as it were, musical "themes" Klee had transformed into the visual realm. The variety of "settings" in Schuller's suite matches, in their stylistic range, the range of Klee's career, from his early impressionist and expressionist-influenced work to the spare cubist, Bauhaus, and surrealist-leaning later works. The composer's own comments, printed as a preface to the score, are reproduced below.

—Robert Kirzinger

Each of the seven pieces bears a slightly different relationship to the original Klee picture from which it stems. Some relate to the actual design, shape, or color of the painting, while others take the general mood of the picture or its title as a point of departure. There is perhaps no other artist whose work bears such a close relationship to music, and whose work, therefore, reciprocally, makes musical composition based on it a logical procedure. Klee, himself a musician until the age of nineteen, continued to be fascinated in his painting by the possibilities of "variation" or "fugal" techniques and rhythm and polyphony as applied to pictorial design.

An explanation of the seven themes follows:

In *Antike Harmonien – 1925* (Antique Harmonies) I tried to preserve not only Klee's auber, ochre, and brown colors, but also the block-like shapes with which, in constant variation, Klee builds up this remarkable painting. Over a dark, dense background,

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blocks of lighter colored fifths gradually pile up, reaching a climax in the brighter yellow of the trumpets and the high strings. A repeated cadence common in 14th-century music and the organum-like open fifths establish the "antique" quality of the "harmonies."

The music for *Abstraktes Trio – 1923* (Abstract Trio) is played almost entirely by only three instruments at any given time. But the three instruments differ during the course of the piece, changing from the bright color of woodwinds through the grainier texture of muted brass and bassoon to the somber hues of low woodwinds and tuba.

Kleiner blauer Teufel – 1933 (Little Blue Devil) is transformed into a kind of jazz piece. A perky, angular theme (my subjective musical impression of the geometrically conceived head in Klee's painting) is combined with a blues progression, altered to nine bars instead of the conventional twelve, and occasionally distorted asymmetrically. Various shades of the "blue" are maintained through the use of brass and low-register clarinets.

A piece based on Klee's famous *Die Zwitschermaschine – 1922* (Twittering Machine) should, it seems to me, do primarily one thing: twitter. The mathematical constructive element in present-day serial techniques seemed to lend itself especially logically to such a pointillistic musical representation.

Klee's *Arabische Stadt – 1922* (Arab Village) is an abstracted aerial view of a town baking in the bright North African desert sun. A beholder of such a scene—floating, as it were, above the village—might hear the often simultaneous chant of Arab melodies: the melancholy distant flute, blending with throbbing drums and the nasal dance tunes of the oboe. In preparation for the piece, I consulted numerous musicological sources on Arab music (including works by Bartók and Hornbostel), and used either authentic Arab folk material or very close adaptations thereof.

The music of *Ein unheimlicher Moment – 1912* (An Eerie Moment) is a musical play more on the title than on Klee's actual pen drawing. (The German word "*unheimlich*" is practically unstranslatable by a single English word, having a connotation not only of "eerie" but also of "unearthly" or "terrifying.") I have also tried to convey the atmosphere created by the blinking shapes of the picture. The strange, ominous tension of the opening finally finds sudden release in two terrified outbursts, only to sink back into oblivious calm.

Pastorale – 1927 was subtitled "Rhythms" by Klee. It is one of the many works of the artist employing a variation principle. It is also a painting that cannot be understood at a single glance. As in Klee's painting, several rhythmic-melodic shapes occur on various register and speed (temporal) levels. The pastoral quality of the clarinet, French horn, and English horn underlines the suspended mood of the music.

—Gunther Schuller

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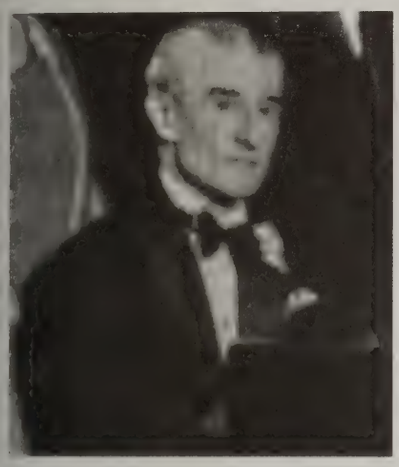
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Maurice Ravel
Daphnis et Chloé, Suite No. 2



Joseph Maurice Ravel was born at Ciboure, Basses-Pyrénées, France, on March 7, 1875, and died in Paris on December 28, 1937. Serge Diaghilev commissioned the ballet Daphnis et Chloé *in 1909. Ravel composed the ballet in 1909-1910 (a piano score was published in 1910) and completed the scoring in 1911, though there was some recasting of the Bacchanale after a private hearing, so the work was not ready until April 5, 1912. By that time the first concert suite had already been performed, on April 2, 1911, at a concert in the Théâtre du Châtelet in Paris under the direction of Gabriel Pierné. Pierre Monteux conducted the first stage performance, in a production by Diaghilev's Russian Ballet, on June 8, 1912, also at the Châtelet. Scenario and choreography were by Mikhail Fokin (Michel Fokine), scenery and costumes by Léon Bakst; the principal dancers were Vaslav Nijinsky and Tamara Karsavina. The Boston Symphony Orchestra has performed the second concert suite much more often than the complete score. Karl Muck introduced the second suite to the BSO repertory in December 1917, subsequent performances being given by Pierre Monteux, Serge Koussevitzky (129 performances between 1925 and 1949), Charles Munch (95 performances between 1949 and 1965), Richard Burgin, Eugene Ormandy, Seiji Ozawa, Milton Katims, Claudio Abbado, Rafael Frühbeck de Burgos, Charles Dutoit, André Previn, James Conlon, Kent Nagano (the BSO's most recent Tanglewood performance of the second suite, on August 17, 1997, though the TMC Orchestra led by Hans Graf played it as part of Tanglewood on Parade in July 2002), Stanislaw Skrowaczewski, and Emmanuel Krivine (the most recent subscription performances, in October 1999, when it was paired with the Suite No. 1). Charles Munch gave the BSO's first performances of the complete score in January 1955, with the New England Conservatory Chorus and Alumni Chorus directed by Robert Shaw in association with Lorna Cooke deVaron. Other complete BSO performances were led by Michael Tilson Thomas, Seiji Ozawa, Charles Dutoit, Pierre Boulez, and Rafael Frühbeck de Burgos (in May 2004 in Boston and July 2004 at Tanglewood, with the Tanglewood Festival Chorus). The score of the complete ballet calls for three flutes, alto flute, and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, snare drum, castanets, crotales, cymbals, wind machine, bass drum, tenor drum, tambourine, tam-tam, triangle, celesta, glockenspiel, xylophone, two harps, strings, and wordless chorus, plus offstage piccolo, E-flat clarinet, horn, and trumpet.*

Ravel's ballet *Daphnis et Chloé* is based on a Greek romance written in prose by a shadowy author known only as Longus. Typical Greek romances involve a potential love-relation that is thwarted by some obstacle—in this respect it is no different from modern popular fiction or television drama. The run-of-the-mill story often involved the carrying off of the maiden by a band of pirates and her rescue by the hero to reunite the couple at the predictable end where all obstacles are overcome. *Daphnis and Chloé* has some of these elements, to be sure, but its emphasis is on a psychological description of the passion that grows between Daphnis and Chloé, two foundlings raised by shepherds on the island of Lesbos, from the first naive and confused feelings of childhood to full sexual maturity.

The idea for the ballet was more or less thrust upon Ravel by the impresario Serge Diaghilev, whose chief choreographer Michel Fokine wanted to do a Greek ballet. Fokine created the scenario, delighted by the fact that "the whole meaning of the story can be

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expressed by the dance." After Diaghilev's company had made a sensational splash in Paris with brilliant mountings of existing pieces, he began to commission new works, seeking out the brightest composers on the scene in Paris and Russia. His long collaboration with Stravinsky was to be epoch-making, but he also commissioned and performed important scores by Debussy, Ravel, Falla, Satie, Prokofiev, and many others.

Ravel was commissioned to write *Daphnis and Chloé*, his largest and finest orchestral score, in 1909, though he required changes in Fokine's scenario. Ravel worked on it during the spring of 1910 and completed a piano score by May. In 1911 he substantially reworked the finale and completed the scoring in that year. The production was postponed several times, and when it finally came to fruition, it was somewhat cast into the shade by the premiere of Nijinsky's dancing of Debussy's *Prelude to The Afternoon of a Faun*, regarded as scandalously erotic, just a week earlier.

The typical ballet of the late nineteenth and early twentieth centuries was made up of isolated musical numbers whose character was determined by the kind of dance the choreographer wanted to create; this typically controlled the tempo, meter, and length of the music. At its most devastatingly dull, you can identify ballet music of this sort upon hearing a single phrase. *Daphnis and Chloé*, though, is an entirely different matter. The ballet as a whole is, according to the composer, "constructed symphonically on

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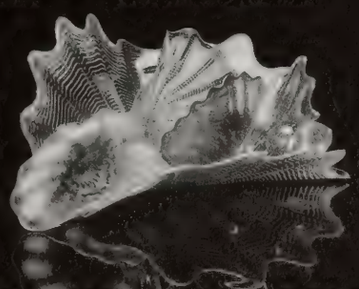
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a very strict tonal plan, with a number of themes whose developments assure the homogeneity of the work."

During the first part of the ballet, Daphnis and Chloé are introduced as an attractive pair of young lovers, or potential lovers, at any rate. But at the climax of the first scene, a horde of pirates attacks, seizing Chloé and carrying her away. The people invoke the god Pan, before whose statue they have been making sacrifices. A second scene, in the pirates' seaside camp, shows how Pan assists in the recovery of Chloé by evoking his characteristic effect—panic—on the terrified pirates.



Nijinsky and Ravel playing from a score of "Daphnis and Chloé"

The Suite No. 2 encompasses the final scene of the ballet. In one of Ravel's most brilliantly achieved strokes, dawn arrives unmistakably, with the singing of birds, the plashing of the waterfall, and the sun increasingly penetrating the mists. Shepherds arrive looking for Daphnis and Chloe; they find Daphnis and awaken him. He looks around for Chloe, and sees her arriving at last. They throw themselves into one another's arms (climactic statement, "very expressive").

The old shepherd Lammon explains to them that if Pan did indeed help them, it was in remembrance of his lost love for Syrinx. Daphnis and Chloé mime the story of Pan and Syrinx: Pan expresses his love for the nymph Syrinx, who, frightened, disappears in the reeds. In despair, Pan forms a flute out of a reed and plays upon it to commemorate his love. (During the ravishing flute solo, Chloé reappears and echoes, in her movements, the music of the flute.) The dance becomes more and more animated. At its climax, Chloé throws herself into Daphnis' arms, and they solemnly exchange vows before the altar. A group of young girls dressed as bacchantes enters with tambourines. Now the celebration can begin in earnest, in the extended *Danse générale*, one of the most brilliant and exciting musical passages ever written.

—Steven Ledbetter

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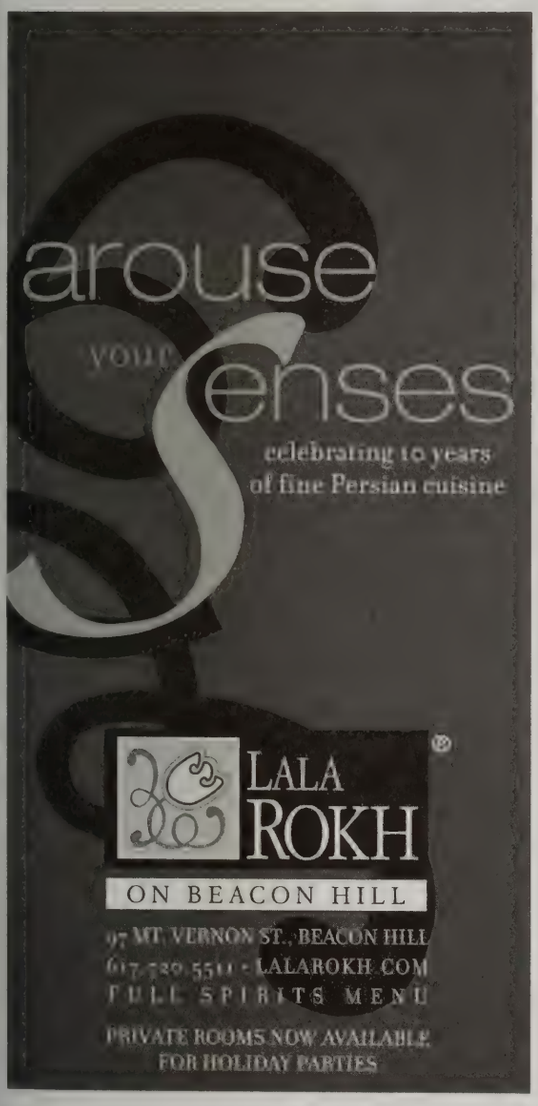
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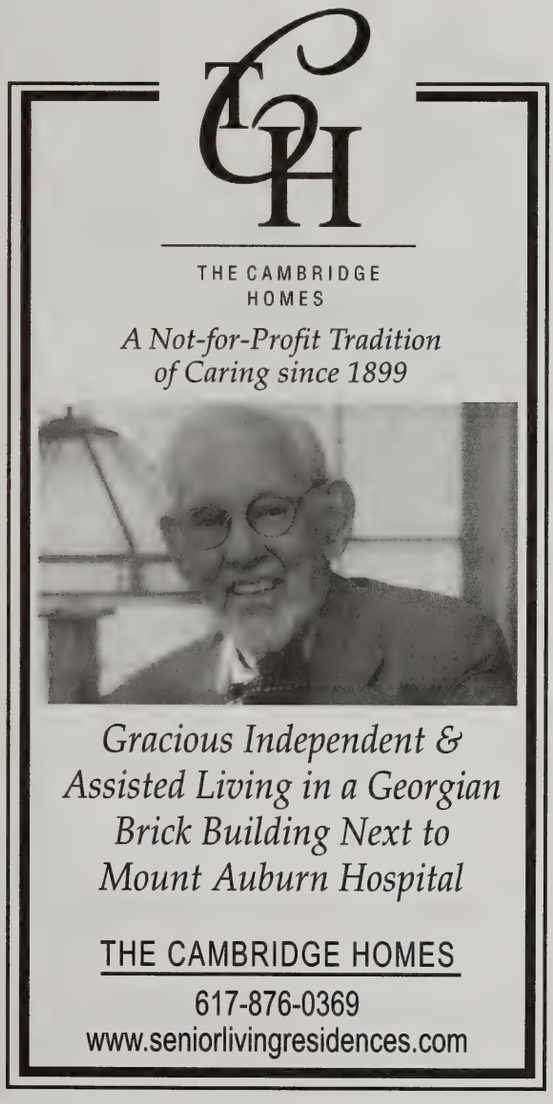
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The article on Gunther Schuller in the New Grove Dictionary of Music and Musicians is by Richard Dyer (with a works list by Norbert Carnovale). The article in the previous (1980) New Grove is by Austin Clarkson. Much useful information can also be found on the website of Schuller's publisher, G. Schirmer (www.schirmer.com). Schuller himself is the author of several books, all of which are available in paperback from Oxford University Press. Most useful from a standpoint of learning about Schuller's musical interests is the collection of essays entitled *Musings*, which speaks of many things from jazz to opera. His *The Compleat Conductor* is a thesis on the primacy of the composer's intentions as revealed in the score and a critique of conducting styles. He has written two volumes of jazz history: *Early Jazz: Its Roots and Development* (winner of the ASCAP Deems Taylor Award in 1969) and *The Swing Era: The Development of Jazz 1930-1945*. Schuller has also recently finished a first volume of memoirs (to be published in the future by Oxford University Press) and is in the midst of a second volume. The website of the Paul Klee Center (www.paulkleezentrum.ch) is a good quick source of information about the great painter. Images of Klee's work can also be seen on the website of New York's Museum of Modern Art (www.moma.org).

Gunther Schuller conducted a fine recorded performance of his *Seven Studies on*







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Themes of Paul Klee with the Hannover Radio Philharmonic (GM Recordings, with Schuller's *An Arc Ascending*, *Vertige d'eros*, and *Meditation*). Erich Leinsdorf and the Boston Symphony Orchestra recorded the *Klee Studies* in 1964; this was released on LP with Stravinsky's *Agon* but apparently has not appeared on CD (RCA). The Minneapolis Symphony Orchestra, which commissioned the piece, recorded it under the baton of Antál Dorati soon after its premiere (Mercury Living Presence, with music of Gershwin, Schuller, and Bloch). James Levine recorded Schuller's contemporaneous work *Spectra* with the Chicago Symphony Orchestra, but this is currently not in the catalogue (Deutsche Grammophon, with music of Carter, Cage, and Babbitt). Also among available recordings of Schuller's orchestral music is his Pulitzer Prize-winning orchestral work *Of Reminiscences and Reflections* (1993), on a disc with two other works from the early 1990s—*The Past is the Present* and his Concerto for Organ—with the North German Radio Symphony Orchestra led by the composer and (for the concerto) Mario Bernardi (New World Records). Three of Schuller's concertos—his Horn Concerto No. 1, Piano Concerto, and Bassoon Concerto—are available together on a single disc (GM Recordings). BSO principal bass Edwin Barker is soloist in a recording, released in early 2005, of Schuller's Concerto for Double Bass with the composer conducting the Pro Arte Chamber Orchestra, on a disc with works for double bass by Vanhal, Tom Johnson, and Theodore Antoniou (GM Recordings).

—Robert Kirzinger

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Relatively new to the Mozart bibliography are *Mozart: His Life and Work*, by Julian Rushton, in the Master Musicians series (Oxford); the late Stanley Sadie's *Mozart: The Early Years, 1756-1781* (Oxford), and *Mozart's Women: His Family, his Friends, his Music*, by the conductor Jane Glover (HarperCollins). Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The*



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New Grove Mozart (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has now been published separately as a new *New Grove Mozart* (Oxford paperback). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). The more recent *Mozart: A Cultural Biography*, by Robert Gutman, is also important (Harcourt Brace Jovanovich/Harvest paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, is a useful resource; this includes an entry by Cliff Eisen on the symphonies and an entry by Robert Levin on the concertos (Schirmer). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford).

Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception* provides a detailed survey of Mozart's works in the genre (Oxford paperback). *A Guide to the Symphony*, edited by Robert Layton, includes a chapter by H.C. Robbins Landon on "The Symphonies of Mozart" (Oxford paperback).

James Levine recorded all of Mozart's symphonies with the Vienna Philharmonic between 1984 and 1989, the Symphony No. 25 being included in the boxed set of Mozart's "mature symphonies" 21-41 and on a single disc with symphonies 26 and 27 (Deutsche Grammophon). Other choices for a recording of the Symphony No. 25 include Claudio Abbado's with the Berlin Philharmonic (Deutsche Grammophon), Benjamin Britten's with the English Chamber Orchestra (London/Decca), Nikolaus Harnoncourt's with the Royal Concertgebouw Orchestra of Amsterdam (Warner Classics), Sir Charles

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Mackerras's with the Prague Chamber Orchestra (Telarc), and Sir Neville Marriner's with the Academy of St. Martin in the Fields (Philips).

There is a volume by Philip Radcliffe on *Mozart Piano Concertos* in the series of BBC Music Guides (University of Washington paperback). Denis Matthews's chapter on "Mozart and the Concerto" in *A Guide to the Concerto*, edited by Robert Layton, offers a helpful overview (Oxford University Press). Despite its decorative language typical of a much earlier era, Cuthbert Girdlestone's *Mozart and his Piano Concertos* remains useful and evocative (Dover paperback). Another useful older book is Arthur Hutchings's *A Companion to Mozart's Piano Concertos* (Oxford paperback). Michael Steinberg's note on the G major piano concerto, K.453, is in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's note on K.453 is among his *Essays in Musical Analysis* (Oxford).

There are currently three recordings listed of Mozart's G major piano concerto, K.453, with Alfred Brendel as soloist: with Neville Marriner and the Academy of St. Martin in the Fields (Philips), with Sir Charles Mackerras and the Scottish Chamber Orchestra (also Philips), and with Paul Angerer and the Orchestra of the Vienna Volksoper (Regis). Other recordings (listed alphabetically by soloist) include Géza Anda's as soloist and conductor with the Mozarteum Orchestra of Salzburg (Deutsche Grammophon), Daniel

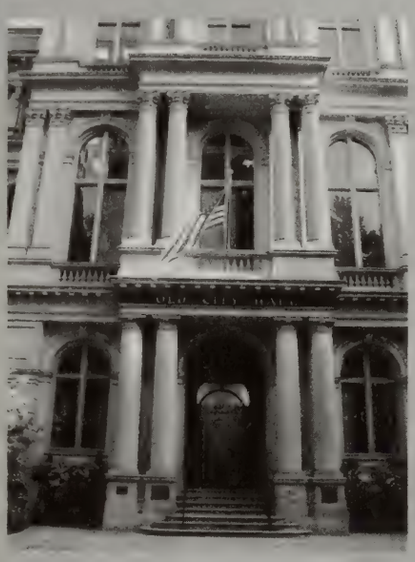
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Gerald Larner's *Maurice Ravel* is one of the many well-illustrated volumes in the biographical series "20th-Century Composers" (Phaidon paperback). Laurence Davies's *Ravel Orchestral Music* in the series of BBC Music Guides is a good brief introduction to the composer's music (University of Washington paperback). Davies has also written *The Gallic Muse*, a useful book that includes essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Also useful is *The Cambridge Companion to Ravel*, edited by Deborah Mawer (Cambridge University Press). The Ravel entry in the revised edition (2001) of The New Grove is by Barbara L. Kelly. The important biography—unfortunately hard to find in the United States—is Roger Nichols's *Ravel* in the "Master Musicians" series, which replaced Norman Demuth's earlier volume in that same series. Nichols has also assembled *Ravel Remembered*, which brings together recollections from musicians and non-musicians who knew the composer personally (Farrar Straus & Giroux). Also useful are *Ravel* by Arbie Orenstein (Dover), Orenstein's *A Ravel Reader: Correspondence, Articles, Interviews* (also Dover), and H.H. Stuckenschmidt's *Maurice Ravel: Variations on his Life and Work* (Calder).

James Levine recorded *Daphnis et Chloé* complete with the Vienna Philharmonic and Vienna State Opera Chorus in 1984 (Deutsche Grammophon). The Boston Symphony Orchestra has made four recordings of Ravel's complete *Daphnis*—under Bernard Haitink in 1989 with the Tanglewood Festival Chorus (Philips), under Seiji Ozawa in 1974 with the Tanglewood Festival Chorus (Deutsche Grammophon), under Charles Munch in 1961 in stereo with the New England Conservatory Chorus (RCA Victor "Living Stereo"), and under Munch in 1955 with the New England Conservatory Chorus (RCA, currently unlisted). Munch can also be *seen* conducting the BSO in a televised 1962 performance of the Suite No. 2 on DVD (VAI, also including televised Munch/BSO performances of Berlioz's *Symphonie fantastique* and Debussy's *La Mer*). Serge Koussevitzky recorded the *Daphnis* Suite No. 2 twice with the BSO, in 1928 (BSO Classics) and 1944-45 (RCA, currently unlisted). Other recordings of the complete score include Claudio Abbado's with the London Symphony Orchestra (Deutsche Grammophon; Abbado's 1970 BSO recording of the Suite No. 2 for Deutsche Grammophon is also available on CD), Pierre Boulez's with the Berlin Philharmonic (Deutsche Grammophon), Charles Dutoit's with the Montreal Symphony (London), and Rafael Frühbeck de Burgos's with the Philharmonia Orchestra (on the European label Royal Long Players). The many recordings of the Suite No. 2 also include Carlo Maria Giulini's with the Philharmonia Orchestra (EMI "Great Recordings of the Century"), Charles Dutoit's with the Montreal Symphony (Decca), Bernard Haitink's with the Royal Concertgebouw Orchestra of Amsterdam (Pentatone), and Jean Martinon's with the Chicago Symphony Orchestra (RCA), as well as famous monaural recordings by Guido Cantelli with the Philharmonia Orchestra (Testament), Wilhelm Furtwängler "live" with the Berlin Philharmonic (Deutsche Grammophon), and Arturo Toscanini with the NBC Symphony Orchestra (RCA).

—Marc Mandel

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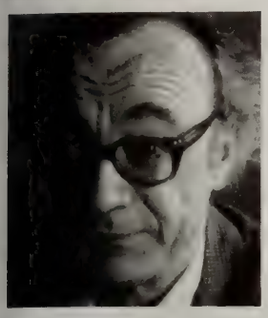
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Alfred Brendel



World-renowned pianist Alfred Brendel's 2006-07 season includes orchestral concerts and solo recitals throughout Europe, as well as his annual North American recital tour and performances of Mozart's G major piano concerto, K.453, with the Chicago Symphony and Boston Symphony. In some cities he also reads selections from his several volumes of poetry. To mark the 250th Mozart anniversary on January 27, 2006, Mr. Brendel performed the composer's final piano concerto, K.595, with Simon Rattle and the Berlin Philharmonic at Carnegie Hall, and then with the Philadelphia Orchestra. Mr. Brendel has performed with virtually all the leading orchestras and conductors in Europe and the Far East, and in annual tours of North America. In recent seasons he has performed with the Boston Symphony, New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, Minnesota Orchestra, and Los Angeles Philharmonic (in the inaugural season of the new Disney Hall). He is an annual visitor to Carnegie Hall, where in 1983 he became the first pianist since the legendary Artur Schnabel to play all thirty-two Beethoven sonatas. In 1999 he appeared there six times in varied programs and settings in just over three weeks, including recitals, chamber music, Lieder with baritone Matthias Goerne, and a Mozart concerto with James Levine and the Metropolitan Opera Orchestra. His Carnegie Hall performance of April 26, 1998, marked the exact anniversary of his first public recital fifty years ago at the Kammermusiksaal in Graz, Austria. One of the most prolific recording artists of all time, Mr. Brendel has recorded exclusively for Philips Classics for the past thirty years. He is the first pianist to have recorded all of Beethoven's piano works and one of the few to have recorded the complete Mozart piano concertos. His prizewinning discography includes "The Art of Alfred Brendel"; a live recording of Schubert sonatas; a live cycle of the Beethoven piano concertos with James Levine and the Chicago Symphony Orchestra, followed more recently by recordings of those same concertos with Simon Rattle and the Vienna Philharmonic (Mr. Brendel's fourth recorded cycle); Mozart concertos with the Scottish Chamber Orchestra and Charles Mackerras; works by Haydn, Schubert, and Liszt recorded live in Salzburg; and the first four discs of an ongoing Mozart sonata series. Also recently released is a recording of the complete Beethoven cello sonatas with his son, cellist Adrian Brendel. Alfred Brendel is well versed in the fields of literature, language, architecture, and film. In addition to his latest books, *Alfred Brendel on Music* and *Ausgerechnet Ich* ("Me Of All People"), he has published two collections of articles, lectures, and essays and is a frequent contributor to *The New York Review of Books*, having written articles on Mozart, Liszt, and Schoenberg. His several volumes of poetry include *One Finger Too Many*. He is the subject of the BBC documentary "Alfred Brendel—Man and Mask." Born in Austria, Alfred Brendel attended the Graz Conservatory, where he studied piano, composition and conducting. He also showed talent as a painter and, when he made his recital debut at seventeen, an art gallery near the concert hall exhibited his watercolors. He discontinued formal piano studies soon after, preferring to attend occasional master classes including those given by the famed pianist Edwin Fischer. Winning the prestigious Busoni Piano Competition launched his performing career. He has received honorary doctorates from Oxford, London, Sussex, and Yale universities, and he is only the third pianist in history to be named an honorary member of the Vienna Philharmonic, a distinction he shares with Emil von Sauer and Wilhelm Backhaus. He has been awarded the Leonie Sonning Prize, the Furtwängler Prize for Musical Interpretation, London's South Bank Award, the Robert Schumann Prize presented in Zwickau (Schumann's birthplace), and, most recently, the Ernst von Siemens Prize. In 1989 he was named a Knight Commander of the British Empire by Queen Elizabeth II for outstanding services to music in Britain, where he has made his home since 1972. Alfred Brendel made his Boston Symphony Orchestra debut in February 1979 and his Tanglewood debut in July 1982. His most recent appearances with the orchestra were for Beethoven's First, Third, and *Emperor* concertos with Seiji Ozawa conducting in April 2001, and for Mozart's D minor concerto, K.466, under James Levine's direction in March 2005.

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NEXT PROGRAM...

Thursday, April 5, at 8
Friday, April 6, at 1:30
Saturday, April 7, at 8

Pre-Concert Talks by
Helen Greenwald, New England Conservatory of Music

CHRISTOPH VON DOHNÁNYI conducting

LIGETI	*Atmosphères* —
WAGNER	Prelude to Act I of *Lohengrin* (played without pause)
BARTÓK	Piano Concerto No. 2 in G
	Allegro
	Adagio – Presto – Adagio
	Allegro molto – Presto
	PIERRE-LAURENT AIMARD

INTERMISSION

TCHAIKOVSKY	Symphony No. 4 in F minor, Opus 36
	Andante sostenuto – Moderato con anima
	Andantino in modo di canzona
	Scherzo (Pizzicato ostinato): Allegro
	Finale: Allegro con fuoco

Acclaimed French pianist Pierre-Laurent Aimard joins Christoph von Dohnányi and the BSO as soloist in Bartók's bright, brilliant Piano Concerto No. 2, which Bartók, himself a marvelous pianist, wrote in 1931 as a solo vehicle for himself. Bartók's younger Hungarian compatriot György Ligeti, one of the most important composers of the twentieth century, created in his brief *Atmosphères* an entirely new orchestra texture. This piece was first heard at the Donaueschingen Festival in 1960. Similarly remarkable for its own time was Wagner's Prelude to Act I of *Lohengrin*, which atmospherically represents the descent of angels from heaven bearing the Holy Grail, and their return. In these performances, Christoph von Dohnányi emphasizes the similarities between these two works by eliding them, beginning the *Lohengrin* Prelude directly after *Atmosphères* without a pause. Closing the program is Tchaikovsky's passionate Symphony No. 4, a Romantic masterpiece that represents a deep personal struggle.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'C'—April 5, 8-10:10
Friday 'A'—April 6, 1:30-3:40
Saturday 'B'—April 7, 8-10:10

CHRISTOPH VON DOHNÁNYI conducting
PIERRE-LAURENT AIMARD, piano

LIGETI	*Atmosphères*
WAGNER	Prelude to Act I of *Lohengrin*
BARTÓK	Piano Concerto No. 2
TCHAIKOVSKY	Symphony No. 4

Wednesday, April 18, at 7:30 p.m. (Open Rehearsal)
Thursday 'B'—April 19, 8-10:10
Friday 'B'—April 20, 1:30-3:40
Saturday 'A'—April 21, 8-10:10
Tuesday 'B'—April 24, 8-10:10

ANDRÉ PREVIN conducting
ANNE-SOPHIE MUTTER, violin
ROMAN PATKOLÓ, double bass

MOZART	*Eine kleine Nachtmusik*
MOZART	Violin Concerto No. 1 in B-flat, K.207
PREVIN	Double Concerto for violin, double bass, and orchestra (world premiere)
RAVEL	*Mother Goose* (complete)

Thursday 'A'—April 26, 8-9:55
Friday 'A'—April 27, 1:30-3:25
Saturday 'B'—April 28, 8-9:55
Tuesday 'C'—April 29, 8-9:55

BERNARD HAITINK conducting
EMANUEL AX, piano

ALL-BRAHMS	Symphony No. 3
PROGRAM	Piano Concerto No. 1

Thursday 'C'—May 3, 8-10
Friday 'B'—May 4, 1:30-3:30
Saturday 'A'—May 5, 8-10

BERNARD HAITINK conducting
SERGEY KHACHATRYAN, violin

SHOSTAKOVICH	Violin Concerto No. 1
BEETHOVEN	Symphony No. 3, *Eroica*

Sunday, May 6, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

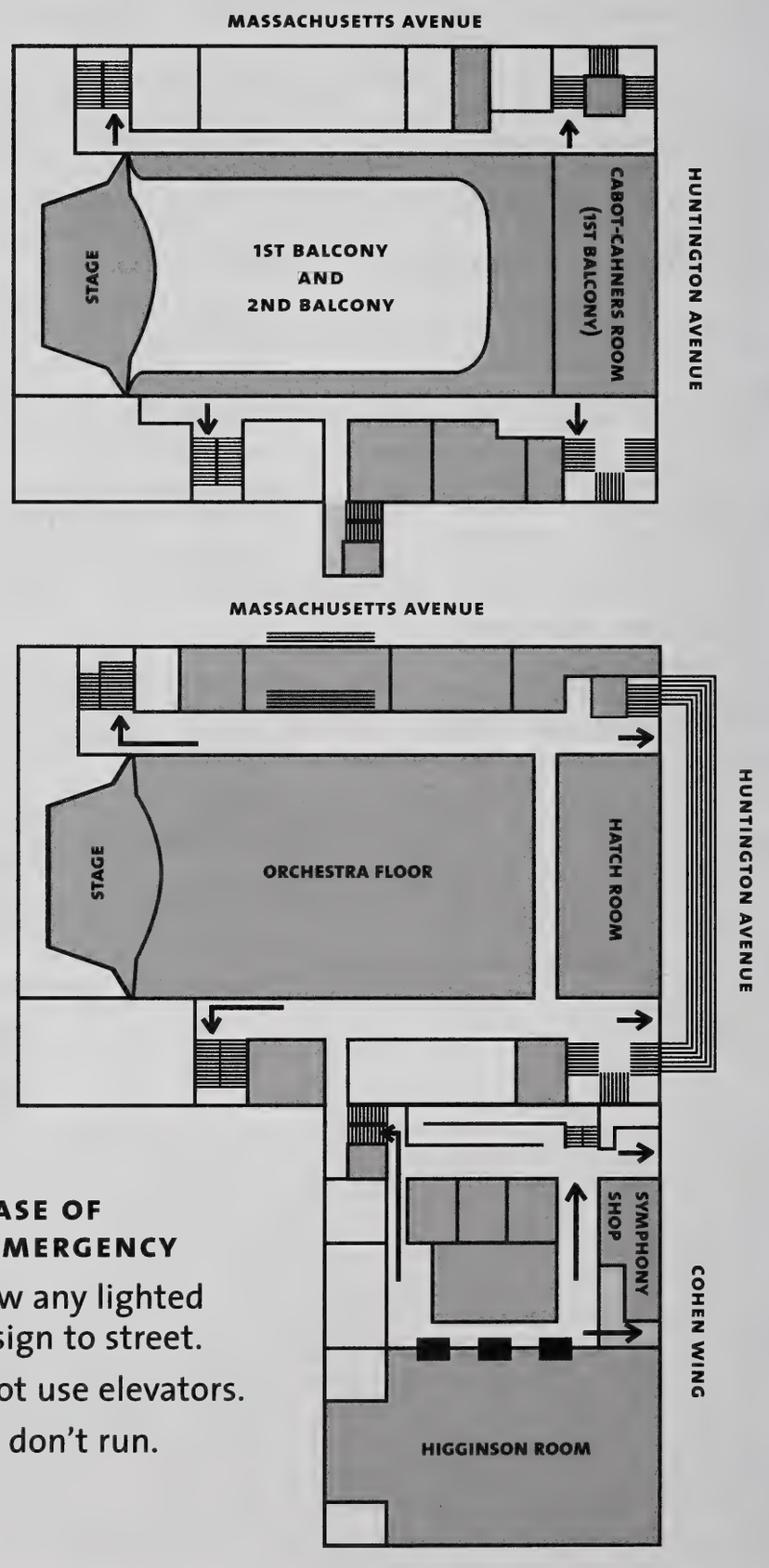
GOLIJOV	*Lullaby and Doina*
MASLANKA	Quintet for Winds No. 3 (1999)
SCHUBERT	Octet in F for strings and winds, D.803

Programs and artists subject to change.

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 99.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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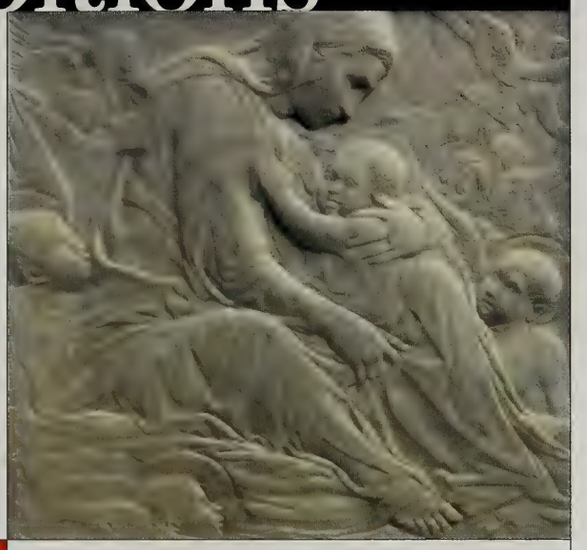
THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

mfa exhibitions

Donatello to Giambologna: Italian Renaisance Sculpture at the Museum of Fine Arts, Boston

THROUGH JULY 8

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Donatello, *Madonna of the Clouds*, (detail), about 1425–35. Stone; marble. Gift of Quincy Adams Shaw through Quincy Adams Shaw, Jr., and Mrs. Marian Shaw Haughton.



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THROUGH AUGUST 1

Weng Tonghe, *One-stroke Calligraphy of the Character "Hu," Tiger* (detail), Chinese, Qing Dynasty, 1890. Ink on paper. Wan-go H. C. Weng Collection.

War and Discontent

APRIL 10–AUGUST 5

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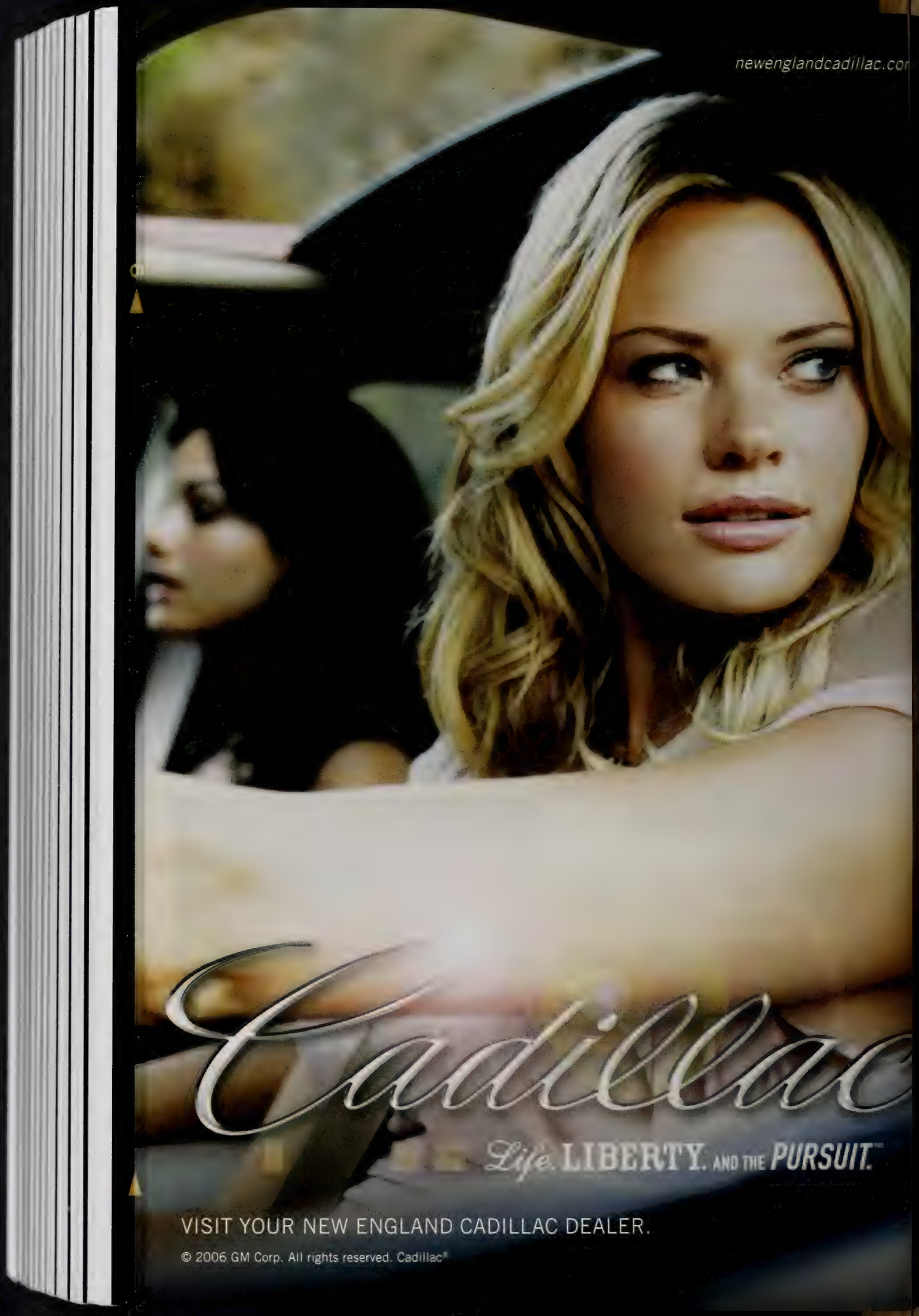
Suara Welitoff, still from *Airplanes*, 2002. Film/video. Maud Morgan Prize Purchase Fund.

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BOSTON SYMPHONY ORCHESTRA

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Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
126th Season, 2006-2007



CHAMBER TEA V
Friday, March 30, at 2:30

COMMUNITY CONCERT VI
Sunday, April 1, at 3, at Bethany Congregational Church, Quincy, MA
This free concert is generously supported by the State Street Foundation.

BONNIE BEWICK, violin
TATIANA DIMITRIADES, violin
RACHEL FAGERBURG, viola
MICKEY KATZ, cello
BENJAMIN LEVY, double bass
MATTHEW ALLEN, guitar
JOHN McGANN, guitar and mandolin

LATIN SET

TURINA	*Oración del Torero*
MILLER/DORNFELD	*Souvenir de Caracas*
PIXINGUINHIA	*Cheguei*

TRIBUTE TO GRAPPELLI AND REINHART
Honeysuckle Rose
Tzigani/Fistorza/Fulginiti

CELTIC SET

Reels
Frankie's Gan Aim—Marriage of Go Figaro—Templehouse—
Longford Collector
Airs and Jigs
Finistere—Maguire's—Australian Waters
Slip Jig and Reel
CARROLL Catherine Kelly's—Lake Effect
Air
La Bruxa
Strathspey and Reels
Highlander's Farewell to Ireland—Foxhunter's

INTRODUCTION

What are we doing here? What's a nice group of well-trained classical musicians doing playing Latin and Celtic music when there is so much Beethoven, Mozart, and Schubert out there? Shouldn't we just stick to what we've spent years mastering, both when we're performing in the Boston Symphony Orchestra and in our outside endeavors?

Classical music will endure forever, and we are honored to be able to perform music of masters such as Beethoven, Mozart, Schubert, Brahms, not to mention Berlioz, Bartók, Sibelius, Tchaikovsky, Stravinsky, and scores of others. But while the music we usually play is art at its finest, the music we play for you here today is entertainment, for the sheer joy of it. With our extracurricular musical time, we have chosen to join the thousands of farmers, miners, millers, welders, cooks, lovers, and just plain folks who have been celebrating life's joys and sorrows through folk music for centuries. It wasn't ever about money, and I don't think many of the musicians we are emulating ever played an Amati or a Galliano or any other fine Italian violin. Skill takes a back seat to enthusiasm in this genre, and fun is what it's all about. These finely honed artists have dared to step out of their perfectionist roles and crank out some tunes. Please clap and shout as the mood moves you!

THE MUSICIANS

Violinist **Bonnie Bewick** joined the Boston Symphony Orchestra in January 1987 after graduating from the Curtis Institute of Music, where she studied with David Cerone and Aaron Rosand. Since then she has performed frequently in the Boston area in recitals and chamber music concerts. Founder of the First Presbyterian Artists Series in Quincy, she has been a featured soloist with the Boston Pops under John Williams and Keith Lockhart, as well as with the New England Philharmonic and the Cape Ann Symphony. She is on the faculty of the Boston Conservatory, and has also taught at the New England Conservatory Extension Division and the Boston University Tanglewood Institute. Ms. Bewick has made a specialty of teaching students about the art of auditioning and conducts audition seminars around the country.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. Ms. Dimitriades joined the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memorial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble, the Boston Conservatory Chamber Ensemble, and the Walden Chamber Players. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and is currently concertmaster of the New Philharmonia Orchestra. She also continues to perform frequently in recital and chamber music throughout New England. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.

Rachel Fagerburg joined the viola section of the Boston Symphony Orchestra in December 1989. A graduate of the New England Conservatory of Music, Ms. Fagerburg was a Tanglewood Music Center Fellow in 1980; her teachers included Heidi Castleman, Eugene Lehner, and Burton Fine, among others. She has appeared as soloist with the Boston Pops under John Williams and Keith Lockhart, and in 1997 formed the Renard String Quartet with colleagues from the BSO. Before joining the BSO she was a member of the Boston Pops Esplanade Orchestra for more than six years. She has also been principal viola of the New England Conservatory Symphony Orchestra and the Blossom Music Festival Orchestra, as well as substitute principal viola with the Portland Symphony Orchestra. She also performed with the orchestras of the Opera Company of Boston and the Boston Ballet.

A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. Mr. Katz has distinguished himself as a solo performer, chamber musician, and contemporary music specialist. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize from the BSO at Tanglewood, first prizes in the Hudson Valley Philharmonic Competition and the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. A passionate performer of new music, he premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on challenging new pieces and collaborates with young composers. An active chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collaborating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in many outreach and educational concerts for soldiers and other audiences.

Double bass player **Benjamin Levy** was born in Cooperstown, New York, in 1980 and grew up in Pennsylvania and Colorado. While in high school he studied with David Potter, and spent two summers studying with Stuart Sankey at the Aspen Music Festival. Mr. Levy has appeared in performance with soprano Dawn Upshaw, the Borromeo String Quartet, and the Hawthorne String Quartet. In 2002, while a Fellow at the Tanglewood Music Center, he was the recipient of the Maurice Schwartz Prize and was reviewed in the *New York Times* for his performance of Jacob Druckman's *Valentine* for solo double bass. A graduate of the New England Conservatory of Music, and now on the faculty of the Boston Conservatory of Music, he joined the BSO's bass section in 2003 at Tanglewood. His teachers have also included Todd Seeber, Timothy Pitts, and Paul Ellison. Benjamin Levy was the recipient of the 2002 New England Conservatory George Whitefield Chadwick Medal.

Matthew Allen is Associate Professor of Music and Coordinator of Asian Studies at Wheaton College in Norton, Massachusetts. After studying music theory and

composition at Haverford College, he performed professionally as a bassist, guitarist, and pianist for several years before beginning graduate work in ethnomusicology. He received his Ph.D. in 1992 from Wesleyan University, where he studied Karnatak vocal music with flutist T. Viswanathan and sang for the South Indian classical dance ensemble of Lakshmi Shanmukham Knight. He is co-author, with T. Viswanathan, of *Music in South India: The Karnatak Concert Tradition and Beyond* (Oxford University Press, 2004), and several articles on South Indian music and dance. He has also written on Cole Porter's abiding fascination with Caribbean music, on the social history of music theory, and contributed the entry on folk guitar for the Harvard Dictionary of Music. His upcoming book project examines the role played by the guitar in the transmission of European musical concepts, and the complex reception of the guitar in Asia, Africa, and the Americas during the colonial period. As a Fulbright Senior Scholar he taught and conducted research in 2002 at University College Cork, Ireland, and he has served on the Executive Board of the Society for Ethnomusicology and the Ethnomusicology Committee of the American Institute of Indian Studies. He has recorded three CDs of Brazilian popular music, jazz, and original compositions with his wife, alto Julie Searles.

John McGann is a multi-instrumentalist who is widely respected in bluegrass and Celtic music circles, both as a solo artist—as on his own album, "Upside" (Green Linnet)—and as a sideman accompanying the likes of John Whelan, the Celtic Fiddle Festival, the Kips Bay Ceili Band, and Blood Oranges. Mr. McGann has been living and working in Boston for the past twenty years. His extensive résumé features live and session work in the Celtic, bluegrass, country, folk, jazz, and rock idioms. He is a National Guitar and Mandolin Champion; he has performed in clubs, concert halls, and festivals throughout the United States as well as in Europe, Scandinavia, and Japan. He is also a member of the all-star band Wayfaring Strangers, featuring Matt Glaser, Andy Statman, Tony Trischka, Lucy Kaplansky, Jennifer Kimball, and others. He is a founding member of the Beacon Hillbillies and has performed with the Celtic Fiddle Festival, the American Café Orchestra, Cathie Ryan, Pat Kilbride, Blood Oranges, John Whelan, Darol Anger, Johnny Cunningham, Kevin Burke, Hiro Arita, Seamus Connolly, Joe Derrane, and many others. He has recorded for, among other labels, Green Linnet, Rounder, and Narada. John McGann has also published extensively. His new book, *Theory In Action: Developing Melodic Variations on Traditional American Fiddle Tunes*, will be published in separate guitar and mandolin editions by Mel Bay this year.

2006–2007
SEASON

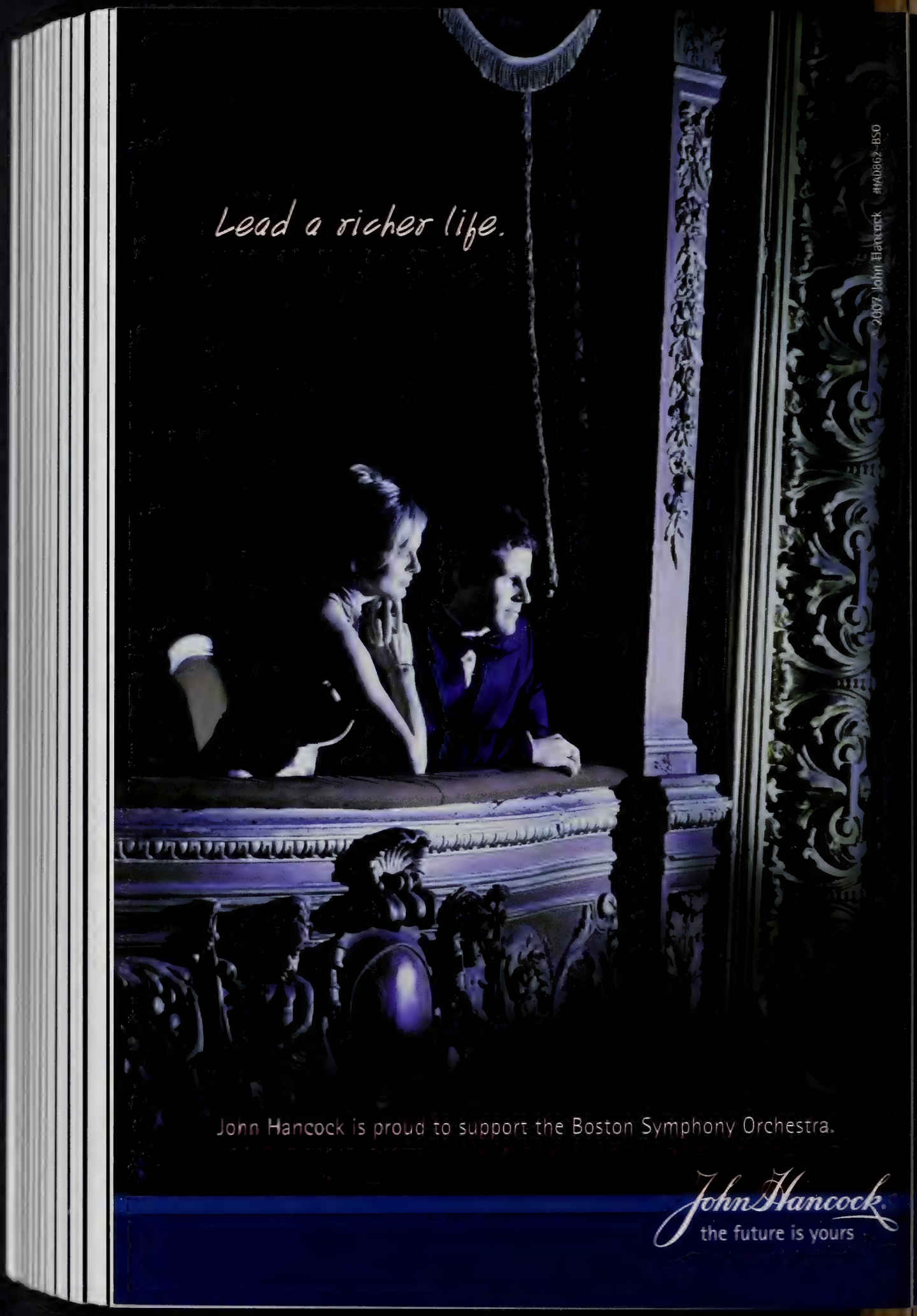
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View from The McLean Center, Princeton, MA

THE McLEAN CENTER AT FERNSIDE

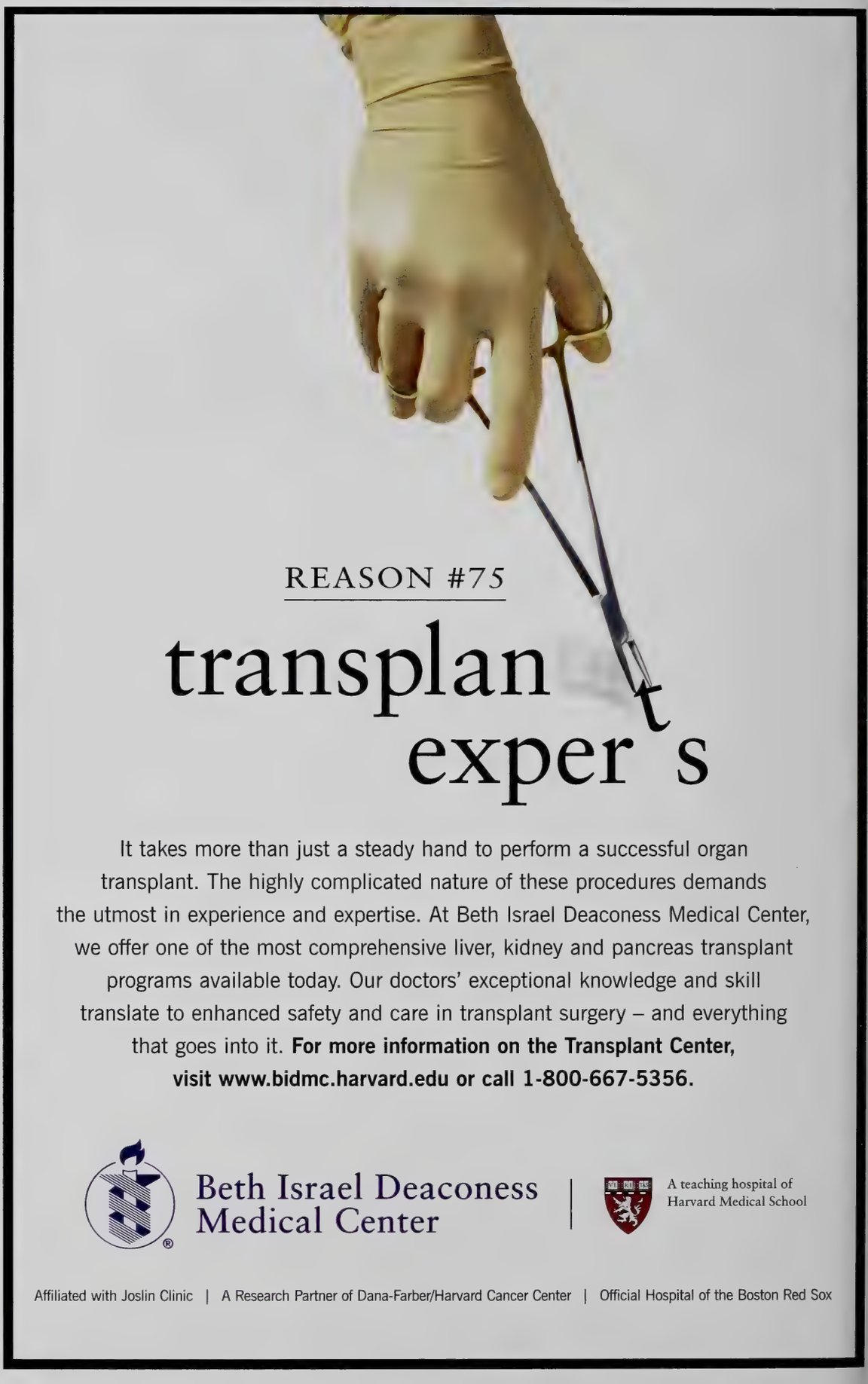
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JAMES LEVINE
Music Director

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Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
126th Season, 2006-2007

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This week's Pre-Concert Talks are given by
Helen Greenwald, New England Conservatory of Music.

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New This Season: BSO Podcasts

You can learn about BSO subscription programs via Concert Preview Podcasts, introduced this season on the Boston Symphony website, www.bso.org, and on iTunes. Typically ten to fifteen minutes in length, the podcasts include musical examples (often drawn from past BSO performances) from the works to be performed, and are prepared and presented by the BSO Publications Department—Director of Program Publications Marc Mandel, Publications Associate Robert Kirzinger, and Publications Coordinator Eleanor McGourty—in cooperation with the BSO's website managers. The podcast for each week can be accessed on the homepage, and on the schedule listings for each concert; they can be downloaded to most media players. Past podcasts also remain available, via the website schedule listings. You can also listen to previous podcasts, or subscribe to the entire series at no charge, at the iTunes store (a link for which also appears on the BSO homepage). BSO program notes are also included with a podcast subscription.

So far there are already about 75,000 subscribers to the BSO's podcasts via iTunes; counting iTunes subscribers along with BSO patrons who come directly to www.bso.org, about 40,000 people actively download the podcasts each week. The BSO's program notes are downloaded between 25,000 and 30,000 times each week during the Symphony Hall and Tanglewood seasons.

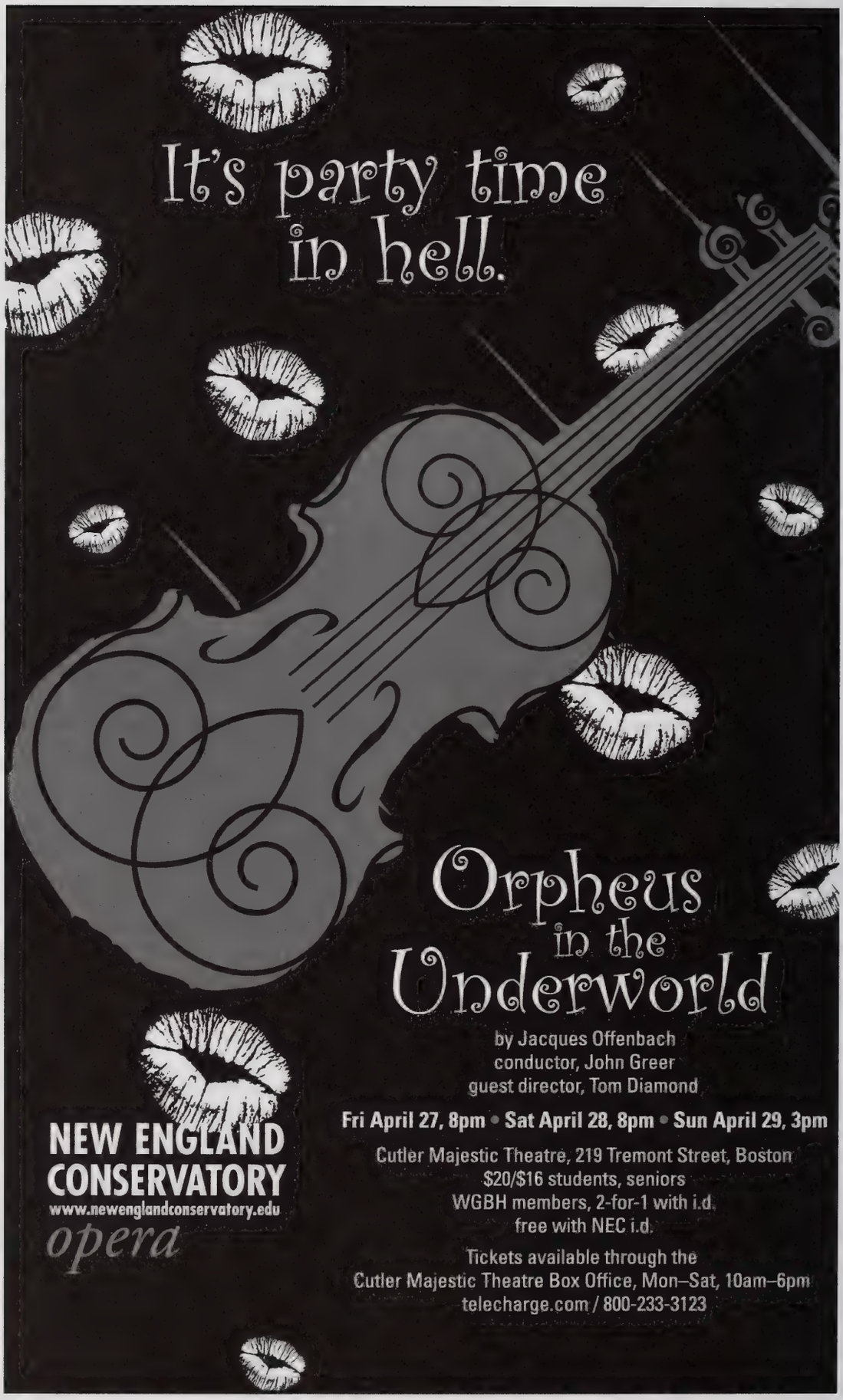
Corrigendum

Due to an editorial error in the BSO program book for Charles Dutoit's appearances here March 8-13, Mr. Dutoit's new position with the Philadelphia Orchestra was given in his program book biography as "interim conductor of the Philadelphia Orchestra, beginning in the 2008-09 season," a formulation picked up from an erroneous press report. Mr. Dutoit has in fact been named Chief Conductor and Artistic Adviser of the Philadelphia Orchestra—a newly created post in Philadelphia—beginning in September 2008 and continuing through the 2011-12 season. Mr. Dutoit thus continues his already extensive relationship with the Philadelphia Orchestra, having made his Philadelphia Orchestra debut in 1980. Since 1990 he has been artistic director and principal conductor of the Philadelphia Orchestra's summer residency at the Saratoga Performing Arts Center. Between 1990 and 1999, he also directed the orchestra's summer series at the Mann Center for the Performing Arts, and led the orchestra in a series of recordings. It was in 1980 that Charles Dutoit also made his Boston Symphony debut, since which occasion he has been a regular and welcome guest with the BSO both at Symphony Hall and at Tanglewood.

The Mr. and Mrs. Jeffrey E. Marshall Concert, Friday, April 6, in memory of Dr. William P. Soderberg

On the occasion of their gift of naming the Boston Symphony Orchestra concert on April 6, Jeffrey Marshall writes:

One of the particular—and invigorating—pleasures of any BSO season is hearing the astounding array of guest conductors who visit Symphony Hall to lead the orchestra. When Maestro Levine's schedule takes him out of town, we can always rely on distinguished guest conductors from all over the world to bring us the best in the classical tradition, old favorites as well as new pieces, some works commissioned by the Symphony, others to be heard here for the first time. Year after year, concerts such as this Friday's attest to why the orchestra and its music-making are always so rewarding and fulfilling. We are most fortunate to have one of the world's great conductors, Christoph von Dohnányi, with us this week in Boston. Not only did Maestro Dohnányi bring us (among other things) a


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superb Stravinsky *Oedipus Rex* last season; now he brings a powerful and intriguing program of Ligeti, Wagner, Bartók, and Tchaikovsky, an amazing group of rich pieces. This kind of programming is what Maestro Dohnányi has long been famous for in his extraordinary career; and it is, as well, a perfect match of conductor and music in the kind of programming the BSO loves to offer, and for which it is so renowned in the history of great American orchestras. You could not ask for a better afternoon of unique music to inspire, please, and transfix us. We should all be grateful to Maestro Dohnányi, the artistic staff, and of course the orchestra, too, for what we can experience and appreciate as this season comes to a close.

About Dr. William P. Soderberg (1947-2007), Jeffrey Marshall writes:

Bill Soderberg loved the Boston Symphony Orchestra. On many Friday afternoons, Bill and his wife, Dr. Sherry Johnson, sat behind me in Symphony Hall, and we were always among the first to burst into applause, stand up, and cheer another great performance. Sadly, Bill died last February 20th while vacationing on the island of Mustique. He will be sorely missed by his wife, his family, and all his BSO friends. At the April 6th concert, we remember Bill fondly, along with his great passion for classical music, the human voice in song, and the many Symphony performances he cherished season after season.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start

Individual tickets are on sale for all concerts in the BSO's 2006-2007 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.



Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

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of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Helen Greenwald of the New England Conservatory discusses Ligeti, Wagner, Bartók, and Tchaikovsky. In the weeks ahead, BSO Director of Program Publications Marc Mandel (April 18 and 20) and Elizabeth Seitz of The Boston Conservatory (April 19, 21, and 24) discuss Mozart, Previn, and Ravel; Jan Swafford discusses Johannes Brahms (April 26-May 1), and Marc Mandel discusses Shostakovich and Beethoven (May 3-5).

Chamber Music Teas

Chamber Music Teas are presented by the Boston Symphony Orchestra on six non-Symphony Friday afternoons in the Cabot-Cahners Room of Symphony Hall; they offer tea and coffee, baked refreshments, and an hour-long chamber music performance by members of the BSO. Doors open at 1:30 p.m., and the concert begins at 2:30. The next Chamber Music Tea—to include music by Ibert, Lalo Schifrin, and Paquito d'Rivera, with BSO members Elizabeth Ostling, flute; Keisuke Wakao, oboe; Thomas Martin, clarinet; Richard Ranti, bassoon; and Jay Wadenpfuhl, horn—is scheduled for Friday afternoon, April 13. Tickets are $15. For further information, please call SymphonyCharge at (617) 266-1200, or visit www.bso.org.

Free Tours of Symphony Hall

If you would like to learn more about the BSO and Symphony Hall, take advantage of the BSO's free behind-the-scenes tour of Symphony Hall. Experienced members of the Boston Symphony Association of Volunteers unfold the history and traditions of the Boston Symphony Orchestra—its musicians, conductors, and supporters—as well as offer information about the Hall. Tours of the Hall are offered during BSO performance weeks throughout the subscription season (September-May), beginning at the Massachusetts Avenue lobby entrance on the first Saturday of the month at 1:30 p.m. and every Wednesday at 4:30p.m. (schedule subject to change). Please call to confirm specific date and time. Private group tours can be arranged in advance. For more information, please contact the Volunteer Office at (617) 638-9390 or bsav@bso.org.

Boston Symphony Chamber Players Sunday, May 6, at 3 p.m. at Jordan Hall at the New England Conservatory

The Boston Symphony Chamber Players conclude their 2006-07 series at Jordan Hall at the New England Conservatory of Music on Sunday afternoon, May 6, at 3 p.m. with a program including Osvaldo Golijov's *Lullaby and Doina*; American composer (and NEC alumnus) David Maslanka's Wind Quintet No. 3, and Schubert's Octet in F for strings and winds, D.803. Tickets at $30, $22, and $17 may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

BSO Members in Concert

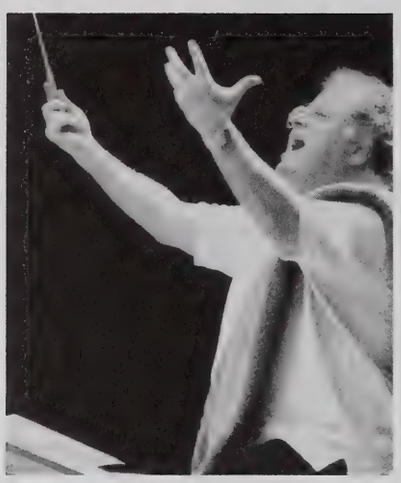
Founded by BSO violist Mark Ludwig, MusicWorks presents André Watts in recital on Friday, April 13, at 7:30 p.m. at the Mahaiwe Theater in Great Barrington. Proceeds from this benefit performance will support MusicWorks' ongoing efforts to provide Holocaust music education in the Berkshires. Tickets are $18 to $60, available from the Mahaiwe Theater at (413) 528-0100, or online at www.mahaiwe.org.

BSO cellist Owen Young is the featured soloist in two cello concertos and, joined by cellist Ronald Crutcher, in a double concerto, as part of the Boston Classical Orchestra's "Viva Vivaldi!" concert led by Steven Lipsitt on Friday, April 20, at 8 p.m. and Sunday, April 22, at 3 p.m. at Faneuil Hall, with a free lecture offered one hour before each concert. Tickets at $32 to $57 (discounted for students, seniors, and members of the Massachusetts Teachers Association) are available by calling (617) 423-3883 or online at www.bostonclassicalorchestra.org.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915*, Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra, and Dvořák's *New World* Symphony; the conclusion of the two-season Beethoven/Schoenberg project (this year including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*); Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Brahms, Harbison, Haydn, Mozart, Ravel, and Schumann. Highlights of Mr. Levine's 2007 Tanglewood season with the BSO will include an Opening Night program of Mendelssohn and Tchaikovsky; Mahler's Symphony No. 3; a concert pairing Bartók's *Bluebeard's Castle* with Brahms's First Symphony; and Berlioz's *La Damnation de Faust*, as well as works by Beethoven, Carter, Harbison, Mozart, Ives, and Ravel. In addition he will lead a concert performance with the Tanglewood Music Center Orchestra of Verdi's *Don Carlo* and a staged Tanglewood Music Center production of Mozart's *Così fan tutte*. Also at the Tanglewood Music Center, he will continue to work with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Then, in late August and early September, he and the BSO will make their first European tour together, to include the Lucerne Festival, the Schleswig-Holstein Festival in Hamburg, Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine leads new Met productions of Puccini's *Madama Butterfly* (including a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*, and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS

Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, and a 2006 *Opera News* Award.



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György Ligeti
Atmosphères for string orchestra



György Sándor Ligeti was born in Dicsõszentmárton (now Tîrnäveni), Transylvania, Romania, on May 28, 1923, and died on June 12, 2006, in Vienna. He fled Hungary in 1956 and lived primarily in Hamburg and Vienna. Ligeti wrote Atmosphères *in 1961; it was premiered at the Donaueschingen Musiktage festival on October 22, 1961, by the Southwest German Radio Orchestra, Baden-Baden, led by Hans Rosbaud. Seiji Ozawa led the first BSO performance of* Atmosphères *on July 22, 1967, at Tanglewood. After another Tanglewood performance on July 3, 1970, Ozawa led subscription performances in Boston, and a single performance at New York's Philharmonic Hall, in November 1970, these being followed that same month by a New York performance under Michael Tilson Thomas and another Symphony Hall performance under Joseph Silverstein. The BSO's only performances since then were in subscription concerts in February 1989 led by Christoph von Dohnányi and (for one performance) then BSO assistant conductor Pascal Verrot. The score is dedicated to the memory of Mátyás Seiber, an expatriate Hungarian composer and friend of Ligeti's who had died in a car accident the previous year. The orchestra includes four flutes (all doubling piccolo), four oboes, four clarinets (fourth doubling E-flat clarinet), three bassoons and contrabassoon, six horns, four trumpets, four trombones, tuba, piano with two players (Ligeti suggests that they be percussionists), fourteen first violins, fourteen second violins, ten violas, ten cellos, and eight basses.* Atmosphères *is about nine minutes long.*

Apparitions (1958/59), Györgi Ligeti's first orchestral work of impact, was in fact the recomposition of a work, now lost, for large orchestra that Ligeti had completed in Hungary, *Víziók* ("Visions"). This was one of several radical pieces that the composer had begun in the mid-1950s in Hungary "for the bottom drawer," knowing that there was no chance of their being performed in the cultural atmosphere of the times. Following the bloody autumn 1956 revolution against Soviet rule and the resulting ruthless crackdown by the military, Ligeti escaped to Vienna, and after some months went to Cologne. He was immediately immersed in the avant-garde, in Cologne staying with Karlheinz Stockhausen, with whom he'd corresponded before leaving Hungary and who was in the vocal forefront of Europe's progressive ranks. *Apparitions* was premiered at the Donaueschingen Festival in 1960, and *Atmosphères* followed in 1961.

Ligeti's lasting influence as a composer began with these works, which grew out of refinements he had made after his arrival in the West. When Ligeti arrived in Cologne, Stockhausen was creating work in Cologne's electronic music studio, and it was there that Ligeti's horizons expanded in practice beyond what he'd been able to accomplish in his home country. Ligeti's work on the electronic pieces *Glissandi* and *Artikulation* became the source for the instrumental and vocal works that would occupy him largely through the 1960s. It was these works that, on a superficial level, defined the "Ligeti sound" made world-famous by Kubrick's inclusion of excerpts from *Atmosphères*, *Lux aeterna*, and other Ligeti pieces in *2001: A Space Odyssey* in 1968. His distinct style and the tactility of his music were for some a welcome alternative to the prevalence of serialism or seemingly free-for-all Cagean indeterminacy, and paralleled similar soundworlds being created by the Polish composers Henryk Górecki and Krzysztof Penderecki, as well as earlier work by the Greek-French Iannis Xenakis.

Going back to Ligeti's two tape works, we find between them a strongly dichotomous approach that foreshadowed the work to come. *Glissandi* is a study in slow metamorpho-



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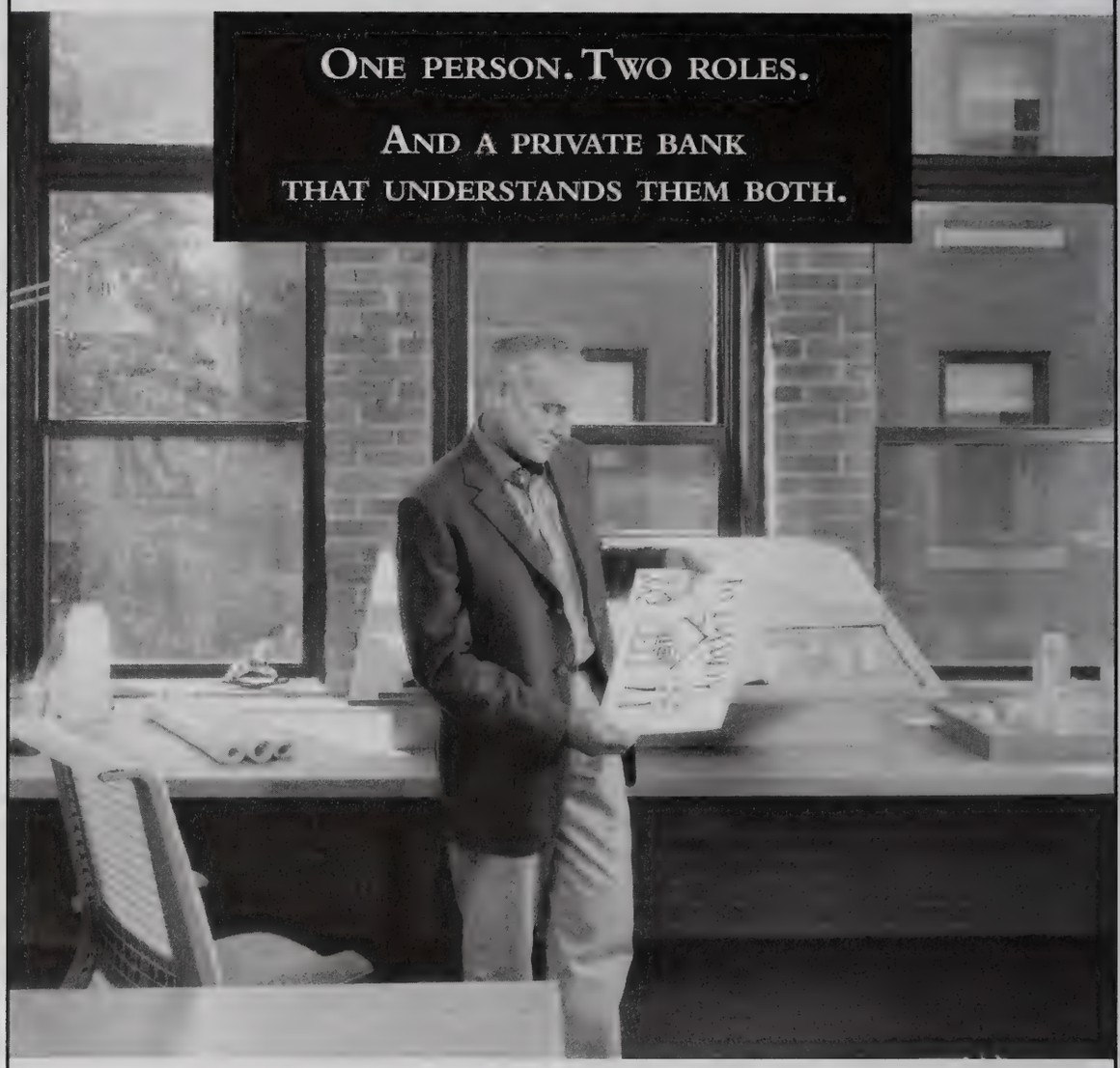
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sis, made up (as the title suggests) of layers of sustained sounds, each undergoing a gradual change of pitch. *Artikulation*, conversely, based on an abstraction of linguistic sounds and gestures, is characterized by the dynamic juxtaposition of sharply contrasting materials. *Artikulation* can be heard as the root source for Ligeti's *Aventures* and *Nouvelles Aventures* (1962/65) and certain localized aspects of the Requiem and other works. In combination, the two tape works engendered the composer's first post-Hungary orchestral work, *Apparitions*, with its broken surfaces, quick changes in dynamics, opposing orchestral colors, and suspensions of metrical time. *Glissandi*—which differs from *Artikulation* as a Mark Rothko painting differs from a Pollock—spawned both *Apparitions* and *Atmosphères*, the Cello Concerto, *Lux aeterna*, and *Lontano*.

In *Atmosphères*, there are two different kinds of texture: passages in which each member of a large ensemble plays a series of notes in a kind of unsynchronized counterpoint (which Ligeti calls "micropolyphony"—the effect is that of a room abuzz with conversation, or an orchestra warming up on stage, but the details are carefully worked out), and those in which there are overlapping, sustained notes in a static block, which is how the piece begins. Each of the twenty-eight violins plays a different pitch, completely saturating the chromatic space of a little more than two octaves; each of the individual violas, cellos, and basses has a unique pitch as well. Flutes, clarinets, bas-



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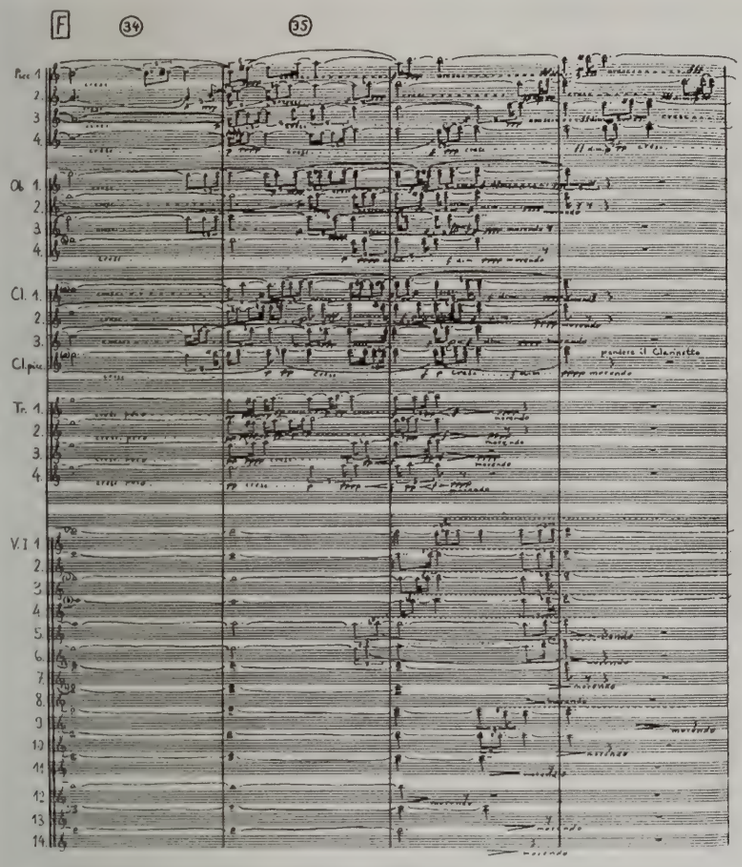
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soons, and horns are also present here, and in the seventy-three players, there are only a few overlapping pitches. Although this is obviously a massive chord, it is begun pianissimo, and with horns and strings muted, strings playing toward the fingerboard to further take the edge off the sound, and marked "*dolcissimo*"—"as sweetly as possible." These indications tell the musicians already that the piece is about subtlety, no matter that the sound seems to move in slow, dense blocks (even if the interior of those dense blocks is very active). The subtlety extends to details of dynamic and articulation in addition to the very specific pitch and rhythmic information of the "micropolyphony" sections. Gradual shifts in instrumentation and register result in dense clouds of sound changing slowly from translucence to opacity, from bright to dark, high to low, or vice versa. There are a few abrupt shifts—a famous one occurs in the middle of the piece, where the gradually rising high woodwinds and violins, near the highest pitches of their capability, suddenly give way to the double basses at the lowest end of their spectrum.



From the composer's manuscript for "Atmosphères"

According to Ligeti's biographer Richard Steinitz, *Atmosphères* was only included in the 1961 Donaueschingen Musiktage festival because the Italian Luciano Berio—far better known than Ligeti at this time—failed to deliver a promised work. The premiere of *Atmosphères*, following up on the great success of *Apparitions* at the festival a year earlier, essentially launched Ligeti's career. Along with works with some surface similarity by Xenakis (*Metastasis* and *Pithoprakta*) and Penderecki (*Threnody for the Victims of Hiroshima*), Ligeti's early 1960s orchestra works opened up a new world for composers of orchestral music in the 1960s. Ligeti moved on from there, to *Lontano* and the Chamber Concerto within a few years, the opera *Le Grand Macabre* in the mid-1970s, and the unique piano etudes and concertos of the 1980s and 1990s. These works solidified his position as one of the most imaginative and brilliant composers of our time, but *Atmosphères* remains one of the most important works of orchestral music of the twentieth century.

—Robert Kirzinger

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Richard Wagner
Prelude to Act I of *Lohengrin*



Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice on February 13, 1883. He composed Lohengrin *between 1846 and 1848, the autograph score being completed on April 28, 1848. The first performance was given in Weimar on August 28, 1850, with Franz Liszt conducting. Hans Balatka led the first American performance of the Prelude to Act I on December 21, 1858, in Milwaukee. The first American performance of the complete opera was given in New York on April 3, 1871. Georg Henschel led the first BSO performances of the Act I Prelude in March 1884, subsequent BSO performances of the Prelude alone being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky (more than ninety performances, including Boston, Tanglewood, and out of town, between January 1925 and April 1949, spanning his quarter-century tenure as BSO music director), Richard Burgin, Pierre Monteux, Erich Leinsdorf (who also led the BSO in a concert performance of the complete opera, in August 1965 at Tanglewood, at which time the complete work was also recorded by the orchestra for RCA), William Steinberg, Valery Gergiev, James Conlon, Edo de Waart (the most recent subscription performances, in March 2004), and Gianandrea Noseda (the most recent Tanglewood performance, on August 13, 2004). The Prelude to Act I is scored for three flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, timpani, cymbals, and strings (with violins divided into four solos and four equal sections).*

In 1843, after the success of *Rienzi* and *The Flying Dutchman* in Dresden, Wagner was appointed conductor of the Royal Saxon Court. He remained there until his involvement in the May 1849 insurrection in Dresden resulted in his flight to Switzerland and political exile from Germany. During that exile, in 1850, Franz Liszt—who twenty years later would become Wagner's father-in-law—conducted the premiere of *Lohengrin* in Weimar. Wagner did not see a performance of the opera until May 15, 1861, in Vienna, by which time *Das Rheingold*, *Die Walküre*, much of *Siegfried*, and all of *Tristan und Isolde* had been completed.

In an 1852 essay, Liszt wrote that

> right from his first operas, but especially in *Lohengrin*, Wagner has always mixed a different palette for each of his main characters. The more attentively you study this latest score, the more you realize what an interdependence he has created between his text and his orchestra. Not only has he personified in his melodies the feelings and passions that he has set in train... but it was also his wish that their basic features should be underlined by a corresponding orchestral coloring, and as he creates rhythms and melodies to fit the character of the people he portrays, so also he chooses the right kinds of sounds to go with them.

Lohengrin is one of Wagner's two important operas-*cum*-swan. (The other is *Parsifal*, where the swan's role is considerably less plummy, being killed early in Act I by the foolish young hero destined to become a Knight of the Grail and, ultimately, Lohengrin's father.) In a nutshell, the story of *Lohengrin* is this: Elsa of Brabant is unjustly accused by the power-hungry Frederick Telramund of murdering her brother, heir to the throne. She is championed by the knight Lohengrin, who appears in a swan-powered boat to defeat Telramund in combat, but only after first betrothing himself to Elsa with the proviso that she never ask his name or origin. Telramund's evil wife Ortrud goads

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Elsa's curiosity about the mysterious stranger, and, in the final act, Elsa asks the forbidden question. Telramund suddenly appears (in the bridal chamber!) with four of his henchman. Lohengrin dispatches him and then, in the final scene, on the banks of the river Scheldt, reveals his identity to the assembled court (he is from the temple of the Holy Grail at Monsalvat), bids Elsa farewell, and prepares to depart. Ortrud steps forward to reveal that the swan, which has now returned to take Lohengrin away, is in fact Elsa's brother Gottfried transformed through a magic spell and that—with Elsa's betrayal of Lohengrin's trust—there is no one to break the spell. Lohengrin prays, a dove hovers above, the swan vanishes, Gottfried appears in its place, Lohengrin departs in the now dove-drawn boat, and Elsa dies in Gottfried's arms. All of this takes a considerable amount of stage time (except, that is, for the action recounted in the previous sentence, which occupies little more than a few moments).



"Prelude to Lohengrin," a 1902 oil painting by Fantin-Latour showing the descent of the Holy Grail

It is to a reworking of music from the Act I Prelude that Lohengrin reveals his identity in the opera's final scene. (This sort of musical recapitulation is one way Wagner is able to unify large-scale musical structures. Isolde's *Liebestod* at the end of *Tristan und Isolde*, and the music recapitulated from Brünnhilde's awakening in Act III of *Siegfried* to accompany Siegfried's death in Act III of *Götterdämmerung*, are other striking instances of this procedure.) At the beginning of *Lohengrin*, the music of the first-act Prelude represents the Grail itself. In his own programmatic elucidation, Wagner has himself described this musical depiction of the Grail's approach from the sky in a vision, to "pour out light like a benediction" upon the beholder, consecrate him to its service, and then rise again "to the ethereal heights... having made pure once more the hearts of men by the sacred blessing of the Grail."

Wagner's amazing skill at orchestration is evident right from the start of the Prelude, which begins with violins alone, in a striking configuration that will recur in the closing measures: four solo violins detach themselves from the rest, which are themselves divided into four equal parts. Woodwinds join the texture one-quarter of the way into the piece; the brass and lower strings enter halfway through. But even as tension and volume build, the music remains movingly spiritual. Following the climax, the serenity of the opening is restored.

—Marc Mandel

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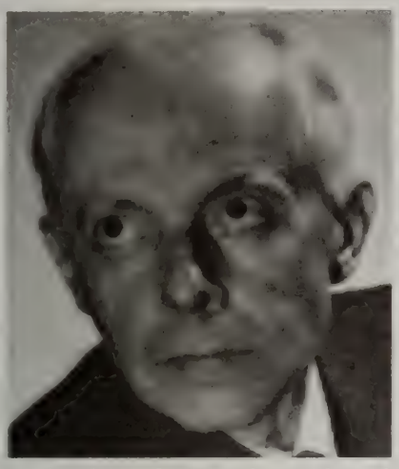
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Béla Bartók
Piano Concerto No. 2



Béla Bartók was born at Nagyszentmiklós, Transylvania, on March 25, 1881, and died in New York on September 26, 1945. He began his Second Piano Concerto in October 1930 and completed it on October 9, 1931. Bartók himself was the soloist for the first performance, given on January 23, 1933, at Frankfurt-am-Main by the Frankfurt Radio Orchestra, Hans Rosbaud conducting. Storm Bull performed the American premiere of the work with Frederick Stock and the Chicago Symphony on March 2, 1939. Erich Leinsdorf led the first Boston Symphony performances in November 1962, with Géza Anda as soloist. Subsequent Boston Symphony performances featured Alexis Weissenberg (on two occasions, with Claudio Abbado and Seiji Ozawa), Christoph Eschenbach (the only Tanglewood performance, with Edo de Waart on July 29, 1973), Michel Beroff (Michael Tilson Thomas), András Schiff (Christoph von Dohnányi, Pascal Verrot), and Yefim Bronfman (the most recent subscription performances, with Kazushi Ōno in March 1999). Besides the solo piano, the score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and bass tuba, timpani, bass drum, triangle, military drum, cymbals, tam-tam, and strings.

By 1930, Bartók, who made his living as a virtuoso pianist far more than as a composer (since there were, in those days, too few performances of his music to pay the rent), must have felt the need for a new showpiece. Since 1927 his orchestral appearances had





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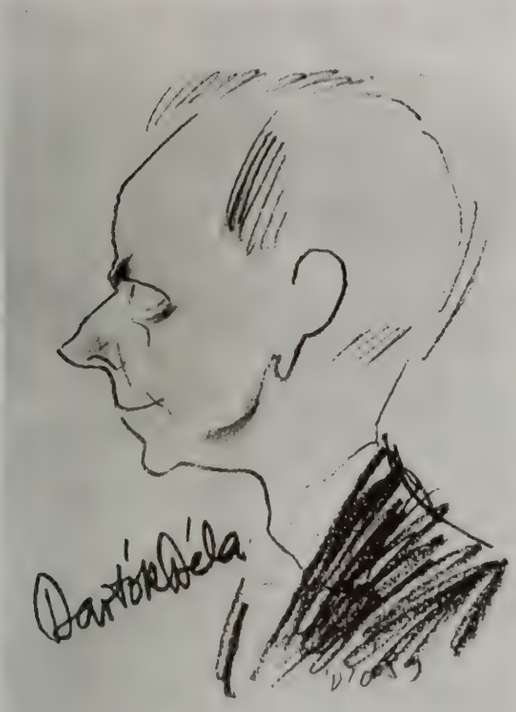
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featured the Piano Concerto No. 1, composed the previous year. After the premiere in Frankfurt, he had performed it in London, Prague, Warsaw, New York, Boston, Budapest, Cologne, and Berlin. (America proved far from ready for Bartók's most recent music; the Boston Symphony performance of the concerto, in February 1928 under the direction of Serge Koussevitzky, evoked an astonishing review from *Musical America*: "this work from first to last was one of the most dreadful deluges of piffle, bombast and nonsense ever perpetrated on an audience.") A new concerto would give him another choice of repertory for orchestral booking. He began the piece in the fall of 1930, but evidently worked most intently during the following summer. He had been scheduled to teach harmony and composition at the Austro-American Conservatory, a summer school in Mondsee, near Salzburg, but when he arrived, he discovered that he had only a single student. Eventually his class load increased to three students; still, he was well paid for his time, which he put to good use in more creative ways.

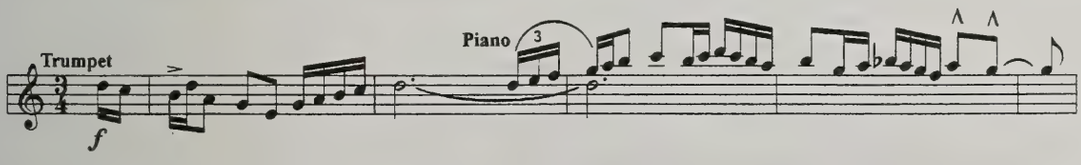


Caricature of Bartók, c.1930, by Antál Diósy; Bartók's reaction: "It's a very good drawing. I'm just like that."

Bartók composed his concerto between the Fourth and Fifth string quartets, and like those works, it makes extensive use of arch form; it is also replete with the devices of variation technique, which were always a central part of Bartók's compositional approach. The last movement grows out of material from the first movement, varied in its rhythmic shape. The second movement, too, which has its own, simpler, arch shape, consists of a hushed Adagio surrounding a demonic Presto.

From early in his musical life, Bartók became familiar with the keyboard music of the Baroque masters, especially Bach and Scarlatti. The Second Concerto embodies the spirit of that music, especially in its rhythmic drive, built of tiny repeated cells—bustling eighth- and sixteenth-notes—reiterated energetically, and in its contrapuntal textures. Though the work contains some acerbic dissonances and complex chords, its basic harmonic plan is far simpler than that of Bartók's earlier music, and strongly classical: the first and last movements are centered on G, the middle movement on C.

After an opening spray of sound from the piano, the trumpet introduces the first important motive, and the piano follows at once with another:



The very sound of the first movement comes as a surprise: only the winds and percussion play along with the piano. The string sections sit patiently, doing nothing. (There is an obvious model in Stravinsky's 1924 piano concerto with winds and percussion.) The first movement itself is laid out in an arch form consisting of several small arches (opening ABA with the full ensemble, in which the B section is marked by triplet move-



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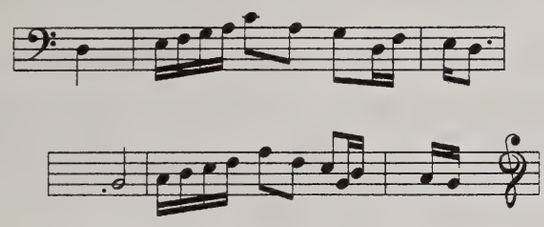
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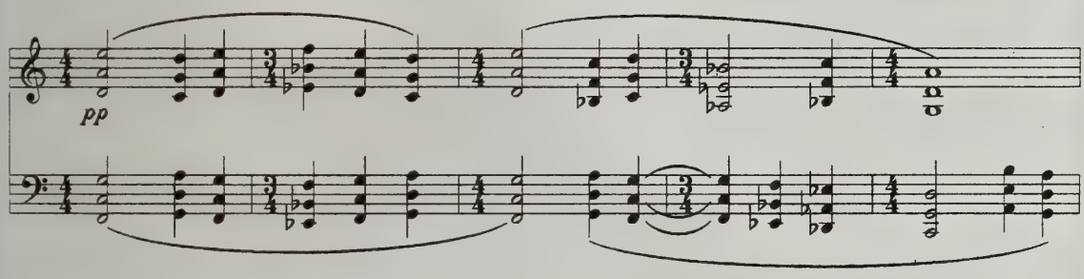
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ment in the piano part; a central section featuring the solo piano in a concertino arrangement with individual instruments or small groups; and a closing ABA). The large closing section mirrors the opening section melodically: that is, the themes heard at the outset return played upside-down (the technical term for this is "in inversion") and backwards ("retrograde"). The ear may hear that the theme is similar to the ones at the beginning without knowing exactly why; this is a case where it may be easier to see the relationship in the contours on the printed page, especially when, as here, the main theme is printed upside-down:



The strings, which have had nothing to do throughout the first movement, enter all by themselves at the beginning of the second, muted, played without vibrato, and laid out in spacious chords of piled-up fifths:



This first part of the movement is again in a small-scale arch form, the string passage alternating with a foreboding dialogue between the solo piano and the timpani:

Strings—Dialogue—Strings—Dialogue—Strings

The piano and timpani seem ready to begin another dialogue when they suddenly explode into a demonic Presto, buzzing with energy, that fills the middle section of the

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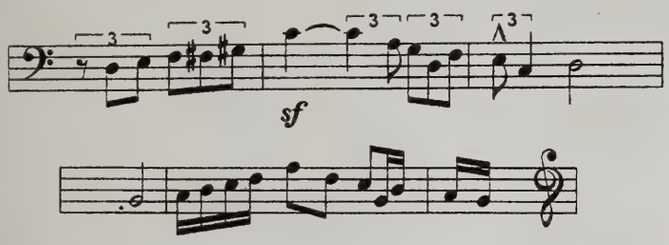


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movement. It races to a halt on a sustained trill, whereupon the Adagio returns, with the piano, strings, and timpani now commenting simultaneously.

Bartók's interest in balanced structures is equally evident in the finale, a complex rondo. But beyond that, he balances the concerto as a whole, building the rondo largely out of themes and textures from the opening movement. The main thematic section (a motoric passage built on the interval of the minor third) is new, but the contrasting sections are all derived from the first movement. Because Bartók has often changed the rhythmic character of the themes substantially, they are often easier to see than hear, though the first appearance of the opening motives, now converted to smoothly rolling triplets, is straightforward enough.



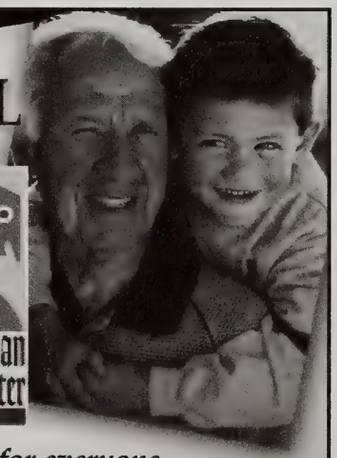
Whether the listener is conscious of the derivations or only takes them in on a subconscious level, Bartók's symmetrical plan shapes the coherence of the concerto. While the resulting work is a complex one at many levels, it is nonetheless far simpler in its harmonic complexity than many earlier Bartók compositions, and even simpler than the two symmetrically-shaped string quartets that flank its composition. And in that respect, the Second Piano Concerto clearly points the way toward the composer's late music.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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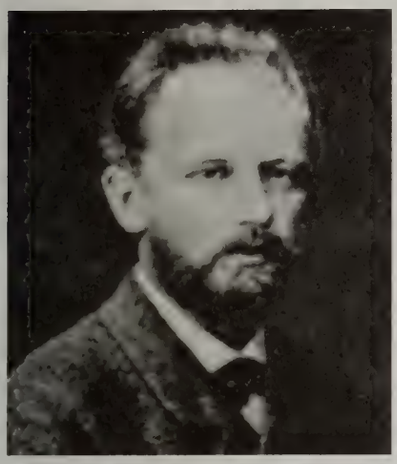
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Pyotr Ilyich Tchaikovsky
Symphony No. 4 in F minor, Opus 36



Pyotr Ilyich Tchaikovsky was born at Kamsko-Votkinsk, Vyatka province, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began the Symphony No. 4 in May 1877 and completed the score on January 19, 1878. Nicolai Rubinstein conducted the first performance on March 4 that year, in Moscow. Walter Damrosch gave the first American performance on February 1, 1890, with the New York Symphony Society. Emil Paur introduced the work to Boston Symphony audiences on November 27 and 28, 1896, later performances being given by Wilhelm Gericke, Max Fiedler, Karl Muck, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Thomas Schippers, Eleazar de Carvalho, Erich Leinsdorf, Sixten Ehrling, Milton Katims, Colin Davis, Daniel Barenboim, Seiji Ozawa, Stanislaw Skrowaczewski, Joseph Silverstein, Herbert Blomstedt, Michael Tilson Thomas, Gennady Rozhdestvensky, Kurt Masur (in guest appearances with the Gewandhaus Orchestra of Leipzig), Leonard Slatkin, Robert Spano, Bernard Haitink (the most recent subscription performances, in January/February 1998), Charles Dutoit, Adám Fischer, Federico Cortese, and Neeme Järvi (the most recent Tanglewood performance, on August 15, 2003). The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, and strings.

For Tchaikovsky, the Symphony No. 4 was a breakthrough work, a bounding creative leap beyond his first three symphonies. In scale, control of form, intensity, and ambition it towers above any symphonies previously produced by other Russian composers, most of whom shunned the symphonic form in favor of operas and programmatic works. Here, in one of the masterpieces of late Romanticism, Tchaikovsky combines his strong sense of the theatrical (already demonstrated in *Romeo and Juliet*, *Francesca da Rimini*, and *Swan Lake*) with a heightened mastery of orchestration and thematic development.

The year of the composition of the Fourth Symphony—1877—has been called the most fateful year in the composer's eventful and emotionally volatile life. It was in 1877 that he made the rash and ultimately tragic decision to marry Antonina Ivanovna Mil-

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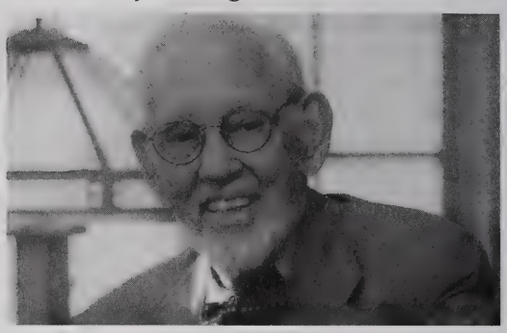
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yukova, a woman he barely knew. He did so (on July 18) in a panic-stricken attempt to conceal—or even overcome—his homosexual inclinations.

Not surprisingly, given Tchaikovsky's lack of sexual interest in women and the unbalanced personality of Milyukova, the marriage ended in disaster. It lasted a mere two months, at the end of which Tchaikovsky attempted suicide by walking into the frigid Moscow River in the hopes of contracting pneumonia. (Those who have seen Ken Russell's film-bio of Tchaikovsky, *The Music Lovers*, will no doubt remember the scene.) Fleeing his wife and his botched attempt at a "normal" life, he escaped to St. Petersburg and then to Europe. It was there, far from the problems that awaited him in Russia, that he completed the Fourth Symphony, begun in the spring. From this time on, Tchaikovsky restlessly divided his time between Russia and Europe, feeling entirely comfortable in neither.



The ill-fated couple: Tchaikovsky and his wife, Antonina Milyukova

Milyukova was not the only woman in Tchaikovsky's life at the time. The other was Nadezhda von Meck, a wealthy widow so passionate about the composer's music that she became his patron, giving him large sums of money so he could continue composing without financial worries. At von Meck's insistence, however, they never met, and instead maintained a remarkable epistolary relationship. During the stressful period of his failed marriage, Tchaikovsky turned to von Meck for emotional and financial support. She did not fail him. In gratitude, Tchaikovsky dedicated to her his new Fourth Symphony, but anonymously, as they had agreed: "To my best friend."

Not only did the composer dedicate the Fourth Symphony to von Meck; he also provided her with a detailed written description of its emotional program. "In *our* symphony there *is* a programme," he wrote, "i.e., it is possible to express in words what it is trying to say, and to you, and only to you, I am able and willing to explain the meaning both of the whole and of the separate movements."

The symphony's "signature"—among the most famous music Tchaikovsky ever wrote—is its stunning, even alarming opening fanfare scored for brass and woodwinds. This introduction, Tchaikovsky told von Meck, "is the *seed* of the whole symphony, undoubtedly the main idea.... This is *fate*, this is the fateful force which prevents the impulse to happiness from attaining its goal.... It is invincible, and you will never overcome it. You can only reconcile yourself to it, and languish fruitlessly." This "fate" motif appears most prominently in the opening movement, but reappears dramatically in the finale. (Tchaikovsky would go even further in the Fifth Symphony, using a "signature" motif in all the movements.) In the finale, the "fate" motif grows (at measure 200) out of a folk song in a most ingenious and startling manner.

If this fanfare represents thwarted happiness, then the stuttering waltz theme that follows in the first movement also reflects frustration, Tchaikovsky told von Meck. The theme is in 9/8 meter, which lends it a fluid and yet halting gait. "The cheerless and

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hopeless feeling grows yet stronger and more burning. Is it not better to turn away from reality and submerge yourself in daydreams?" These daydreams (remember that the title of Tchaikovsky's First Symphony was "*Winter Daydreams*") are reflected in the melancholy, rising-and-falling theme given to the clarinet.

Of the much shorter second movement (Andantino in modo di canzone), Tchaikovsky said this: "This is that melancholy feeling which comes in the evening when, weary from your labor, you are sitting alone, you take a book—but it falls from your hand. There comes a whole host of memories. You both regret the past, yet do not wish to begin your life again. Life has wearied you.... It's sad and somehow sweet to immerse yourself in the past."



Tchaikovsky's patroness Nadezhda von Meck

The scherzo (*Pizzicato ostinato*) offers respite from the emotional intensity of the outer movements. Constructed in classical, even Mozartian fashion, in three sections (ABA), this delicate and innovative confection is dominated by the strings, playing pizzicato, with a middle Trio section featuring a playful military-style theme in the brass and winds.

A well-known Russian folk song ("A little birch tree stood in the field": "*Vo polye beryozinka stoyala*") provides the central focus for the relatively brief, but fiery final movement. (It's not labeled "Allegro con fuoco"—"Fast, with fire"—for nothing!) Some years earlier, Russian composer Mily Balakirev (1837-1910) had used the same folk song in his *Overture on Three Russian Themes*, but treated it very differently. Balakirev retained the circular free rhythmic structure of the tune, remaining faithful to the Russian folk tradition. But Tchaikovsky, more of a "Westernizer," adds two beats after the first phrase, squaring the tune to fit into conventional 4/4 meter. By the finale's end, Tchaikovsky has whipped this innocent little tune into a tragic frenzy that culminates in the majestic reentry of the "fate" theme.

"Hardly have you managed to forget yourself and to be carried away by the spectacle of others' joys, than irrepressible *fate* again appears and reminds you of yourself," the composer wrote to von Meck about the finale. "But others do not care about you. They have not even turned around, they have not glanced at you, and they have not noticed that you are solitary and sad."

Musicologists and biographers have long debated how accurately Tchaikovsky's overheated description of the Fourth Symphony reflects its content. They do agree on one thing. The score, despite some flaws (excessive repetition, and what Russian composer Sergei Taneyev called an overuse of "ballet music") established Tchaikovsky as one of the masters of the symphonic form in Russia and elsewhere.

—Harlow Robinson

Harlow Robinson, Matthews Distinguished University Professor at Northeastern University, is the author of *Sergei Prokofiev: A Biography* (Northeastern), *The Last Impresario: The Life, Times and Legacy of Sol Hurok* (Viking/Penguin), and the forthcoming *Russians in Hollywood: Biography of An Image* (UPNE). His articles on Russian music and culture have appeared in the *New York Times*, *Los Angeles Times*, *Opera News*, *Symphony*, *Playbill*, and other publications.

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The most recent and most comprehensive English-language biography of Ligeti is Richard Steinetz's *György Ligeti–Music of the Imagination* (Northeastern University Press, 2003). Also worth seeking is Richard Toop's informative, enthusiastic volume in the wonderfully illustrated "20th-Century Composers" series (Phaidon paperback, 1999). Paul Griffiths's *György Ligeti*, originally published in 1983 but revised and updated extensively for a second edition in 1997, features Griffiths's usual perceptive and readable commentary on the major works as well as a brief interview with the composer (Robson paperback). Griffiths also wrote the article on Ligeti for the recent (2001) edition of The New Grove Dictionary of Music and Musicians. The article in the earlier (1980) edition of Grove is by Ove Nordall, the author of two earlier German-language books on the composer. Richard Dufallo's *Trackings* features an interview with Ligeti as well as reminiscences by Dufallo himself and interviews with many important composers of Ligeti's generation, including Boulez, Stockhausen, Kagel, Xenakis, Cage, and others (Oxford University Press, 1989).

Atmosphères has been recorded many times. To be recommended is Jonathan Nott leading the Berlin Philharmonic in the composer-sanctioned series of recordings of Ligeti's (more or less) complete works, which began on the Sony Classical label and migrated to Teldec. *Atmosphères* is in Volume II of the Teldec series, which also includes what is apparently the first recording of its predecessor, *Apparitions*, along with the other works for large orchestra: *Lontano*, *San Francisco Polyphony*, and the early *Romanian Concerto*. Other recordings of *Atmosphères* available on CD include Claudio Abbado's with the Vienna Philharmonic (Deutsche Grammophon, with music of Boulez, Nono, and Rihm), Ernst Bour's with the Southwest German Radio Symphony Orchestra Baden-Baden (Wergo, with other Ligeti works), and Leonard Bernstein's with the New York Philharmonic (Sony Classical "Bernstein Century," with music of Feldman, Schuller, Messiaen, and Denisov). Bour's was the recording of *Atmosphères* used by Stanley Kubrick in *2001: A Space Odyssey*. A recording of the October 1961 premiere performance at the Donaueschingen Musiktage has appeared on both the col legno and RCA Victor Red Seal labels, but locating it might take some searching of the internet, particularly European sources.

—Robert Kirzinger

The most useful books on Wagner remain generally available even as they go in and out of print; if you know where to look, they also show up frequently either used or remaindered. Ernest Newman's indispensable four-volume *Life of Richard Wagner* has been reprinted in paperback (Cambridge University Press). Wagner's autobiography, *My Life*, is available in an English translation by Mary Whittall (also Cambridge University paperback). Good modern biographies include Robert W. Gutman's *Richard Wagner: The Man, his Mind, and his Music* (Harvest paperback) and Curt von Westernhagen's *Wagner: A Biography*, translated by Mary Whittall (Cambridge University paperback). Ernest Newman's *The Wagner Operas* offers detailed historical and musical analysis of Wagner's operas from *The Flying Dutchman* through *Parsifal* (Princeton University paperback). *The New Grove Wagner*, in the series of volumes drawn from The New Grove Dictionary of Music and Musicians (1980 edition), has long provided a good concise introduction to the composer's life and music (Norton paperback). The original New Grove article was by Wagner scholars Carl Dahlhaus, Curt von Westernhagen, and Robert Bailey; the Norton paperback offered a revised version with added material by John Deathridge. Much more recently, the Wagner article by Barry Millington from the revised Grove (2001) has also been published in an independent paperback edition, likewise entitled *The New Grove Wagner* (Oxford). Millington is also the editor of *The Wagner Compendium: A Guide to Wagner's Life and Music* (Schirmer). *Wagner: A Documentary Study*, compiled and edited by Herbert Barth, Dietrich Mack, and Egon Voss,

is an absorbing and fascinating collection of pictures, facsimiles, and prose, the latter drawn from the writings and correspondence of Wagner and his contemporaries (Oxford University Press; out of print, but well worth seeking). An intriguing recent volume is the *Wagner Handbook* edited by Ulrich Müller and Peter Wapnewski, in a translation introduced and edited by John Deathridge. This includes a wide variety of essays on the history of research into Wagner's life, on the composer's works and their reception, and on Wagner's persona and influence as both composer and writer (Harvard University Press). Other relatively recent additions to the Wagner bibliography include Derek Watson's *Richard Wagner* (Schirmer), Martin Gregor-Dellin's *Richard Wagner: His Life, his Work, his Century* (Harcourt, Brace, Jovanovich), and *The Wagner Companion*, a useful collection of essays assembled by Peter Burbridge and Richard Sutton (Cambridge University paperback).

For a stereo recording of the first-act Prelude to *Lohengrin*, available contenders include James Levine's with the MET Orchestra (Deutsche Grammophon), André Cluytens's with the Paris Opera Orchestra (Testament), Herbert von Karajan's with the Berlin Philharmonic (EMI), Georg Solti's with the Vienna Philharmonic (London), Klaus Tennstedt's with the Berlin Philharmonic (EMI), and Christian Thielemann's with the Philadelphia Orchestra (Deutsche Grammophon). Historic recordings of the first-act Prelude include several led by Arturo Toscanini (with the New York Philharmonic from





1936 and two with the NBC Symphony, from 1941 and 1951, all for RCA) and by Wilhelm Furtwängler (with the Berlin Philharmonic from 1930, the Lucerne Festival Orchestra from 1949, and the Vienna Philharmonic from 1954, the latter on EMI). There's also an extraordinary recording from 1927 with Willem Mengelberg leading the Concertgebouw Orchestra of Amsterdam (budget-priced Naxos Historical, along with recordings made between 1926 and 1940 of several other Wagner excerpts, Strauss's *Don Juan*, and the overture to Humperdinck's *Hänsel und Gretel*, two of these being with the New York Philharmonic, the rest with the Concertgebouw Orchestra). For a recording of the complete opera, the best choices include the classic mid-'60s set led by Rudolf Kempe with Jess Thomas (Lohengrin), Elisabeth Grümmer (Elsa), Christa Ludwig (Ortrud), Dietrich Fischer-Dieskau (Telramund), and Gottlob Frick (King Henry), with the Vienna Philharmonic and the Vienna State Opera Chorus (EMI "Great Recordings of the Century"); and, from the mid-1980s, in digital sound, Sir Georg Solti's recording with Plácido Domingo in the title role and Jessye Norman as Elsa, also with the Vienna Philharmonic and the Vienna State Opera Chorus (Decca). A recent DVD release has James Levine conducting a 1986 Metropolitan Opera performance with Peter Hofmann as Lohengrin, Eva Marton as Elsa, and Leonie Rysanek as Ortrud (Deutsche Grammophon). Erich Leinsdorf's 1965 Boston Symphony recording of the



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complete opera (including an extended passage ultimately cut by Wagner from Lohengrin's third-act narrative), with Sándor Konya as Lohengrin and Lucine Amara as Elsa, has been reissued on compact disc (RCA).

Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The new article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful, copiously illustrated series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides, though it does not include the solo concertos (University of Washington paperback). Two relatively recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and*



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Documents by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino). Michael Steinberg's program notes on the three Bartók piano concertos are included in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback).

Noteworthy recordings of the three Bartók piano concertos include Yefim Bronfman's with Esa-Pekka Salonen and the Los Angeles Philharmonic (Sony Classical, with all three on a single disc), Géza Anda's with Ferenc Fricsay and the Berlin Radio Symphony (Deutsche Grammophon), Jenö Jandó's with András Ligeti and the Budapest Symphony Orchestra (on the budget Naxos label), Stephen Kovacevich's with Colin Davis and the London Symphony Orchestra (in a Philips "Duo" also including the Violin Concerto No. 1 and the Concerto for Orchestra), and Zoltán Kocsis's with Iván Fischer and the Budapest Festival Orchestra (Philips). A single disc with all three concertos led by Pierre Boulez features different pianists and orchestras in each of them: Krystian Zimerman and the Chicago Symphony Orchestra in No. 1, Leif Ove Andsnes and the Berlin Philharmonic in No. 2, and Hélène Grimaud and the London Symphony Orchestra in No. 3 (Deutsche Grammophon). Maurizio Pollini has recorded Bartók's Second and Third piano concertos with Claudio Abbado and the Chicago Symphony Orchestra (Deutsche Grammophon). The composer himself can be heard as soloist in fragments from a 1938 performance of the Second Concerto (about sixteen minutes' worth) with Ernest Ansermet conducting the Budapest Concert Orchestra (Hungaroton). Pianist György Sándor (a pupil of Bartók's) is the featured soloist with Michael Gielen leading the Vienna Symphony Orchestra and Bamberg Symphony Orchestra in a two-disc budget-priced box including the three piano concertos plus the Sonata for Two Pianos and Percussion and other works (Vox).

David Brown's *Tchaikovsky*, in four volumes, is the major biography of the composer (Norton); the history of the Fourth Symphony is discussed in the second volume, "The

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Crisis Years: 1874-1878" (Norton). Brown also wrote the article on Tchaikovsky for The New Grove Dictionary of Music and Musicians (1980). The article in the revised New Grove (2001) is by Roland John Wiley. Though out of print, John Warrack's *Tchaikovsky* is worth seeking both for its text and for its wealth of illustrations (Scribners). Warrack is also the author of the short volume *Tchaikovsky Symphonies & Concertos* in the series of BBC Music Guides (University of Washington paperback). Anthony Holden's *Tchaikovsky* is a recent single-volume biography that gives ample space to the theory, debated in recent decades but now largely discounted, that Tchaikovsky did not die of cholera but committed suicide for reasons having to do with his homosexuality (Bantam Press). Alexander Poznansky's *Tchaikovsky's Last Days: A Documentary Study* also takes a close look at this question (Oxford). Other useful books include *Tchaikovsky: A Self-Portrait* by Aleksandra Orlova, which draws upon the composer's letters, diaries, and other writings (Oxford); *The Life and Letters of Tchaikovsky* by the composer's brother Modest as translated by Rosa Newmarch (Vienna House paperback), and *Piotr Ilyich Tchaikovsky, Letters to his Family: An Autobiography*, annotated by Percy M. Young and translated by Galina von Meck, the granddaughter of Tchaikovsky's patron Nadezhda von Meck (Stein and Day). Valuable if you can find it is *The Diaries of Tchaikovsky*, translated and edited by Wladimir Lakond (Norton, out of print). Also useful are David Brown's chapter "Russia Before the Revolution" in *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback) and Hans Keller's chapter on Tchaikovsky's symphonies in *The Symphony*, edited by Robert Simpson (Pelican paperback). Michael Steinberg's program notes on Tchaikovsky's Fourth, Fifth, and *Pathétique* symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback).

Christoph von Dohnányi has recorded Tchaikovsky's Fourth Symphony with the Vienna Philharmonic (Decca). The Boston Symphony Orchestra recorded Tchaikovsky's Symphony No. 4 under Serge Koussevitzky in 1949, under Charles Munch in 1955, and under Pierre Monteux in 1959 (each time for RCA). Other noteworthy recordings—of varying vintage, listed alphabetically by conductor—include Claudio Abbado's with the Vienna Philharmonic (Deutsche Grammophon), Leonard Bernstein's with the New York Philharmonic (Sony Classical), Valery Gergiev's with the Vienna Philharmonic (Philips), Mariss Jansons's with the Oslo Philharmonic (Chandos), Igor Markevitch's with the London Symphony Orchestra (Philips), Kurt Masur's with the Gewandhaus Orchestra of Leipzig (Telarc), Evgeny Mravinsky's with the Leningrad Philharmonic (Deutsche Grammophon), and Antonio Pappano's with the Santa Cecilia Orchestra of Rome (new to the catalogue, on EMI).

—Marc Mandel



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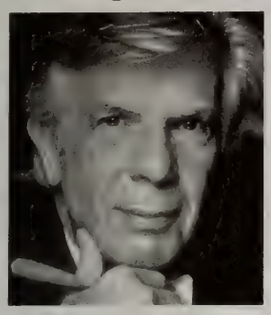
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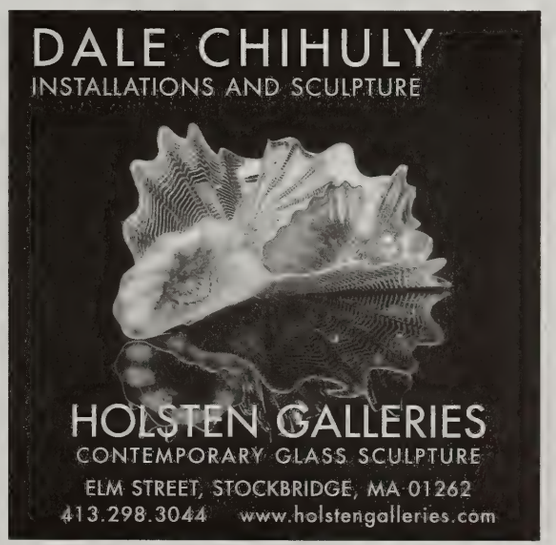
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Christoph von Dohnányi



Born in Berlin, Christoph von Dohnányi studied law in Munich before enrolling at the Munich Academy of Music. He was later awarded the Richard Strauss Prize for conducting by the City of Munich and studied with his grandfather, Ernst von Dohnányi, at Florida State University. In 1953 he was hired as répétiteur and conductor at the Frankfurt Opera by Sir Georg Solti. At twenty-seven he moved to Lübeck, where he was Germany's youngest general music director before becoming chief conductor, first in Kassel and then of Cologne's Westdeutsche Rundfunk Symphony Orchestra. He went on to hold opera directorships in both Frankfurt and Hamburg. Having first conducted the Cleveland Orchestra in December 1981, he was its music director designate from 1982 to 1984 and music director from 1984 to 2002, when he was named the orchestra's first music director laureate. His tenure included extensive international touring, a residence at Carnegie Hall, the orchestra's first performances in China, and many recordings, including the complete symphonies of Beethoven, Brahms, and Schumann, and Wagner's *Die Walküre* and *Das Rheingold*. Since 2002 he has been a regular guest with the orchestras of Boston, Chicago, Pittsburgh, New York, Philadelphia, and Los Angeles. In 1997 he became principal conductor of the Philharmonia Orchestra, having previously served as principal guest conductor. He and the Philharmonia give subscription concerts at London's South Bank Centre and tour throughout England (including the BBC Proms), the United States, and Europe. An ongoing successful collaboration with Paris's Théâtre du Châtelet has included Strauss's *Arabella*, *Die Frau ohne Schatten* and *Die schweigsame Frau*, Schoenberg's *Moses und Aron*, Stravinsky's *Oedipus rex*, and Humperdinck's *Hänsel und Gretel*. Since September 2004 Christoph von Dohnányi has also been chief conductor of the NDR Symphony Orchestra, with which he leads concerts in major European venues. Following their September 2005 tour to São Paulo and Buenos Aires, they were voted the year's Best Orchestra and Best Conductor by the Association of Critics of Buenos Aires. With the Vienna Philharmonic Orchestra, Christoph von Dohnányi has recorded *Fidelio*, *Wozzeck*, *Lulu*, *Erwartung*, *Salome*, *Der fliegende Holländer*, and symphonic works by Mendelssohn and Tchaikovsky. He has also recorded the violin concertos of Glass and Schnittke with Gidon Kremer, Dvořák's Piano Concerto with András Schiff, and orchestral transcriptions of chamber music by Brahms and Mahler. Christoph von Dohnányi has been a guest conductor with all the major orchestras and opera houses in the United States and Europe. As a regular guest at the Salzburg Festival, he has led the Vienna Philharmonic in new productions of *Salome*, *Der Rosenkavalier*, *Così fan tutte*, *Die Zauberflöte*, *Erwartung*, *Duke Bluebeard's Castle*, and





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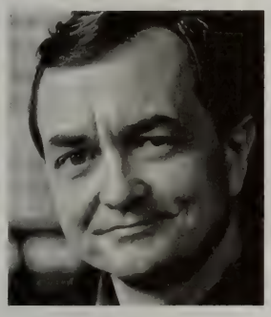
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Ariadne auf Naxos, as well as the world premieres of Henze's *Die Bassariden* and Cerha's *Baal*. Christoph von Dohnányi made his BSO subscription series debut in February 1989 and has been a frequent guest with the BSO since his BSO subscription concerts of November 2002. He made his first Tanglewood appearance with the BSO in August 2003, having previously led the Cleveland Orchestra there in 1984 and 1991; his most recent Tanglewood appearances were in July 2004, leading both the BSO and the Tanglewood Music Center Orchestra. Most recently he led the BSO in its last two programs of the 2005-06 season (a program of Schubert, Henze, and Brahms, followed by a program pairing Mozart's *Jupiter* Symphony and Stravinsky's *Oedipus Rex*).

Pierre-Laurent Aimard



Widely acclaimed as a key figure in the music of our time and a leading interpreter of the standard piano repertoire, Pierre-Laurent Aimard enjoys an internationally celebrated career that transcends traditional boundaries. Each season he performs throughout the world with major orchestras under conductors including Pierre Boulez, Christoph von Dohnányi, Christoph Eschenbach, Nikolaus Harnoncourt, Sir Simon Rattle, Esa-Pekka Salonen, and Franz Welser-Möst. Mr. Aimard made his Carnegie Hall debut in 2001 and maintains a regular relationship there as well as with the Konzerthaus Vienna, Philharmonie Cologne, Berlin Philharmonic, and South Bank Centre, London. During the 2006-07 season he curates both a "Perspectives" series at New York's Carnegie Hall and a "Carte Blanche" series at the Konzerthaus Vienna. He serves as pianist-in-residence with the Berlin Philharmonic, begins a song recital series at the Palais Garnier, Opéra de Paris, and returns to the Philharmonie Cologne, Palais des Beaux-Arts, Brussels, and London's South Bank Centre. He was artist-in-residence at the Salle de Concerts Grande-Duchesse Josephine-Charlotte, Luxembourg, in its inaugural season of 2005-06, and this season begins a three-year term as artistic partner with the St. Paul Chamber Orchestra. Through professorships in Paris and Cologne, as well as concert lectures and workshops worldwide, he sheds an inspiring and personal light on music from all periods. The recipient of the Royal Philharmonic Society's Instrumentalist Award in spring 2005, he gave the world premiere performances of Peter Eötvös's *CAP-KO* (dedicated to Béla Bartók), a new concerto for acoustic piano, keyboard, and orchestra, in spring 2006. Born in Lyon, France, in 1957, Pierre-Laurent Aimard studied at the Paris Conservatoire with Yvonne Loriod, and in London with Maria Curcio. Early career landmarks included winning first prize in the 1973 Messiaen Competition, and his appointment at age nineteen, by Pierre Boulez, as the Ensemble InterContemporain's first solo pianist. For more than fifteen years he collaborated closely with György Ligeti, recording his complete works. He has an extensive discography and in recent years has recorded regularly for Teldec/Warner Classics. He has been honored with Echo Classic awards, in 2003 for the complete Beethoven piano concertos with the Chamber Orchestra of Europe led by Nikolaus Harnoncourt, and in 2004 for Debussy's *Images* and Études. His recording of Ives's *Concord* Sonata and songs with Susan Graham won a 2005 Grammy. Recent releases include recital discs of Ravel/Carter; an acclaimed recording of Mozart piano concertos with the Chamber Orchestra of Europe, directed by him from the keyboard; and, issued in November 2006, Schumann's *Carnaval* and *Études symphoniques*. Pierre-Laurent Aimard made his BSO debut at Tanglewood in July 1991, playing Mozart's E-flat piano concerto, K.449. He was pianist for Messiaen's *Turangalîla-symphonie* with Seiji Ozawa and the BSO in April 2000 in Boston and New York, followed by tour performances in Paris and Cologne, subsequently returning to Symphony Hall for subscription performances of Ravel's Piano Concerto in G under Sir Andrew Davis in October 2002 and Dvořák's Piano Concerto under Edo de Waart in March 2004.


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The support provided by members of the BSO's corporate community enables the Boston Symphony Orchestra to maintain an unparalleled level of artistic excellence, to keep ticket prices at accessible levels, and to support extensive education and community outreach programs throughout the greater Boston area and the Commonwealth of Massachusetts. The BSO gratefully acknowledges the following companies for their generous support for the *Business and Professional Friends* (the BSO's corporate membership program), *A Company Christmas at Pops*, and *Presidents at Pops*, including gifts-in-kind.

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Continued on page 64

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NEXT PROGRAM...

Wednesday, April 18, at 7:30
(Open Rehearsal)
Thursday, April 19, at 8
Friday, April 20, at 1:30
Saturday, April 21, at 8
Tuesday, April 24, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications (April 18 and 20) and Elizabeth Seitz, The Boston Conservatory (April 19, 21, and 24)

ANDRÉ PREVIN conducting

MOZART — Serenade No. 13 in G for strings, K.525, *Eine kleine Nachtmusik*

Allegro
Romance: Andante
Menuetto: Allegretto
Rondo: Allegro

MOZART — Violin Concerto No. 1 in B-flat, K.207

Allegro moderato
Adagio
Presto

ANNE-SOPHIE MUTTER

INTERMISSION

PREVIN — Double Concerto for violin, double bass, and orchestra (world premiere)

Allegro
Slowly
Allegro

ANNE-SOPHIE MUTTER
ROMAN PATKOLÓ

RAVEL — *Mother Goose* (complete)

Prelude
Spinning-wheel Dance and Scene
Pavane of the Sleeping Beauty
Conversations of Beauty and the Beast
Hop o' my Thump
Laideronette, Empress of the Pagodas
Apotheosis. The Fairy Garden

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Wednesday, April 18, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—April 19, 8-10:15
Friday 'B'—April 20, 1:30-3:45
Saturday 'A'—April 21, 8-10:15
Tuesday 'B'—April 24, 8-10:15

ANDRÉ PREVIN conducting
ANNE-SOPHIE MUTTER, violin
ROMAN PATKOLÓ, double bass

MOZART	*Eine kleine Nachtmusik*
MOZART	Violin Concerto No. 1 in B-flat, K.207
PREVIN	Double Concerto for violin, double bass, and orchestra (world premiere)
RAVEL	*Mother Goose* (complete)

Thursday 'A'—April 26, 8-9:55
Friday 'A'—April 27, 1:30-3:25
Saturday 'B'—April 28, 8-9:55
Tuesday 'C'—April 29, 8-9:55

BERNARD HAITINK conducting
EMANUEL AX, piano

ALL-BRAHMS	Symphony No. 3
PROGRAM	Piano Concerto No. 1

Thursday 'C'—May 3, 8-10
Friday 'B'—May 4, 1:30-3:30
Saturday 'A'—May 5, 8-10

BERNARD HAITINK conducting
SERGEY KHACHATRYAN, violin

SHOSTAKOVICH	Violin Concerto No. 1
BEETHOVEN	Symphony No. 3, *Eroica*

Sunday, May 6, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

GOLIJOV	*Lullaby and Doina*
MASLANKA	Quintet for Winds No. 3 (1999)
SCHUBERT	Octet in F for strings and winds, D.803

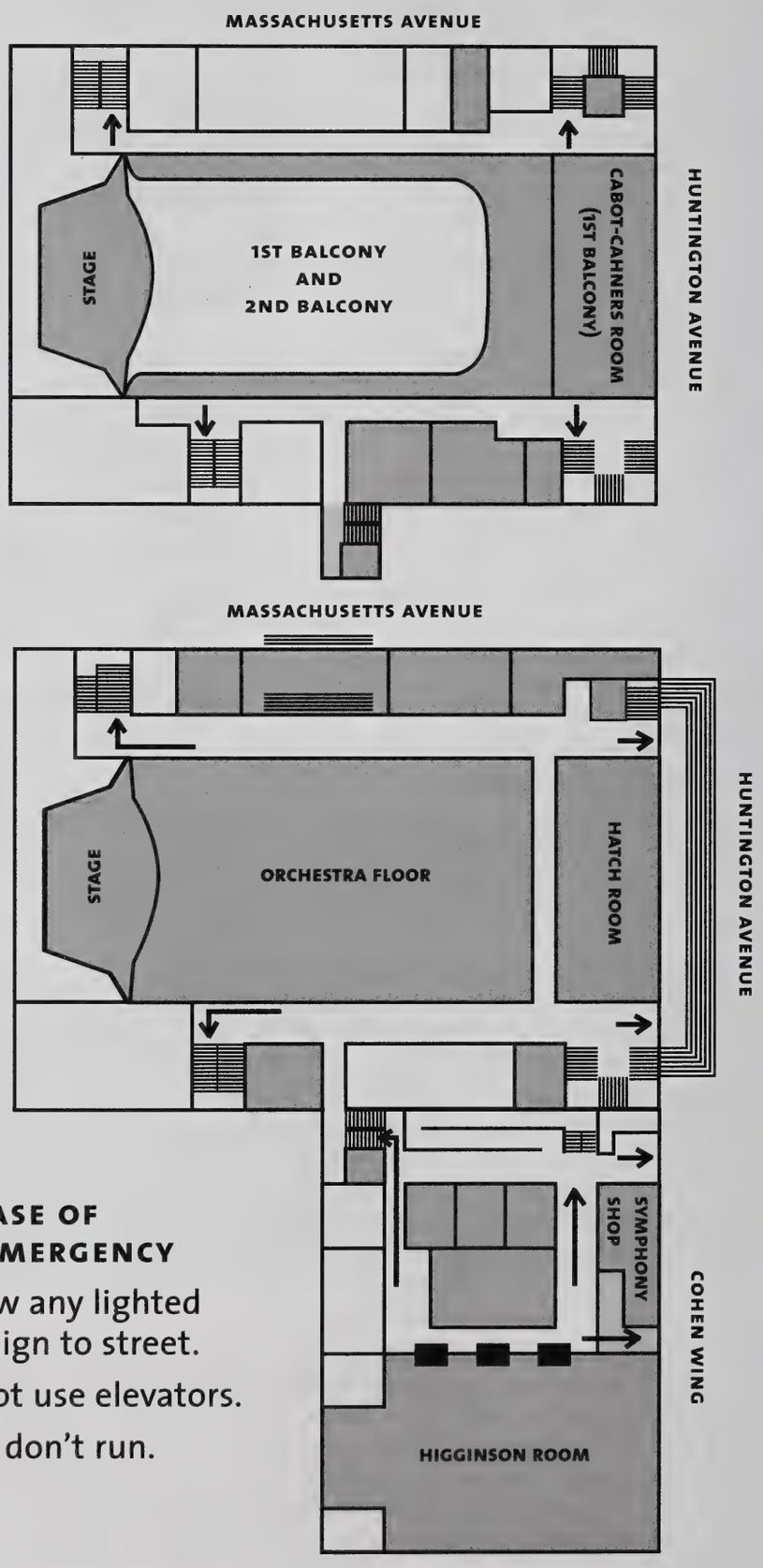
Programs and artists subject to change.

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Composer/conductor André Previn returns to the BSO podium in two weeks for the world premiere of his new Double Concerto for violin, double bass, and orchestra, featuring violinist Anne-Sophie Mutter as soloist along with the young Slovakian double bass virtuoso Roman Patkoló. Ms. Mutter is also featured in Mozart's Violin Concerto No. 1. The program begins with one of Mozart's most familiar works, the string serenade *Eine kleine Nachtmusik*, and closes with Ravel's complete ballet score *Mother Goose*. Having originally begun the work as a piano four-hands suite for the children of a friend, Ravel later expanded and orchestrated *Mother Goose* in characteristically imaginative fashion.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 99.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

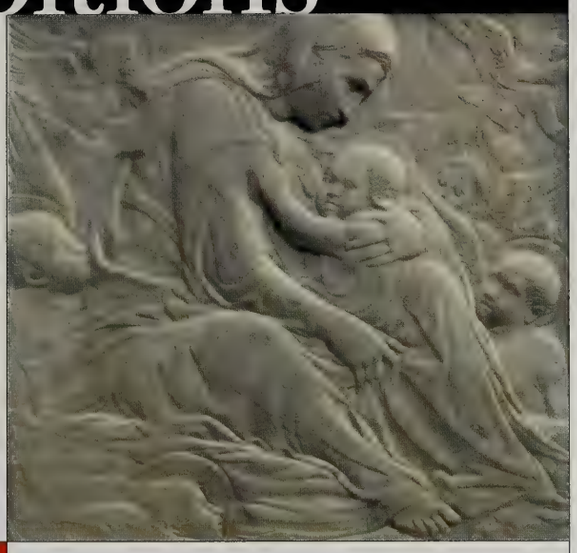
THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

mfa exhibitions

Donatello to Giambologna: Italian Renaisance Sculpture at the Museum of Fine Arts, Boston

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Donatello, *Madonna of the Clouds,* (detail), about 1425–35. Stone; marble. Gift of Quincy Adams Shaw through Quincy Adams Shaw, Jr., and Mrs. Marian Shaw Haughton.



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Weng Tonghe, *One-stroke Calligraphy of the Character "Hu," Tiger* (detail), Chinese, Qing Dynasty, 1890. Ink on paper. Wan-go H. C. Weng Collection.

War and Discontent

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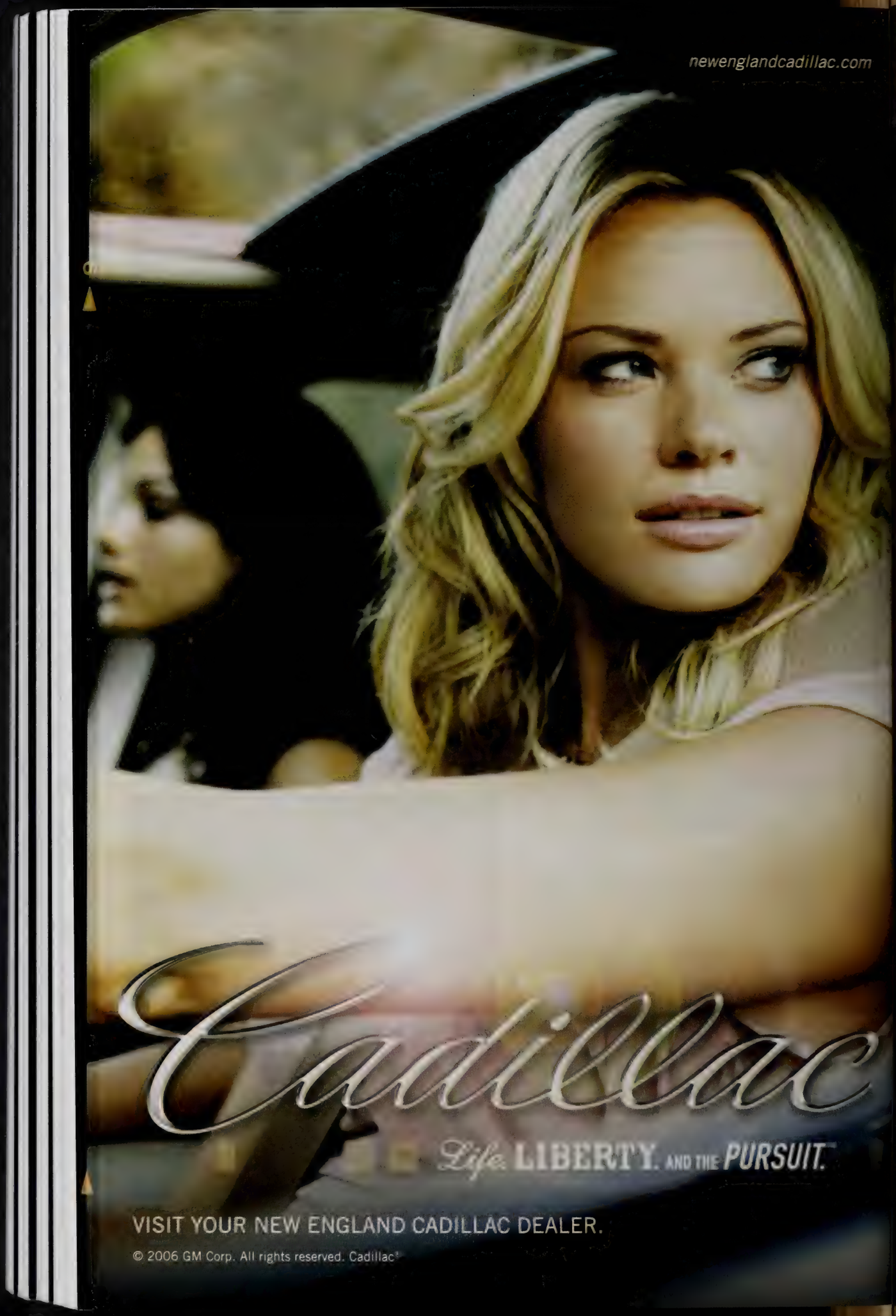
Suara Welitoff, still from *Airplanes,* 2002. Film/video. Maud Morgan Prize Purchase Fund.

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Seiji Ozawa, *Music Director Laureate*
126th Season, 2006-2007



CHAMBER TEA VI
Friday, April 13, at 2:30

COMMUNITY CONCERT VII
Sunday, April 15, at 3, at Twelfth Baptist Church, Roxbury, MA
This free concert is generously supported by the State Street Foundation.

KEISUKE WAKAO, oboe
ELIZABETH OSTLING, flute
THOMAS MARTIN, clarinet
RICHARD RANTI, bassoon
JAY WADENPFUHL, horn

IBERT *Trois Pièces brèves* for woodwind quintet (1930)
Allegro
Andante
Assez lent—Allegro scherzando

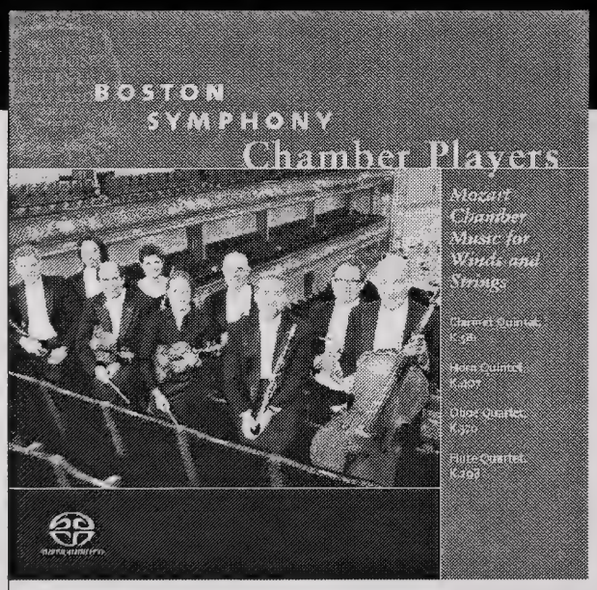
SCHIFRIN *La Nouvelle Orléans* (1987)

D'RIVERA Six movements from *Aires Tropicales* (1994)
I. Alborada
II. Son
III. Habanera
IV. Venezuelan Waltz
VII. Afro
VI. Contradanza

NOTES ON THE PROGRAM

Jacques Ibert (1890-1962) was a French composer of the generation of Poulenc, Honegger, and Milhaud; though not considered one of Paris's "*Les Six*," the loose-knit semi-collective that included those composers, he shared some of their sensibilities and style. Ibert studied violin from childhood and was also an accomplished pianist. He attended the Paris Conservatoire, but his career was deferred while he served as a nurse and stretcher-bearer at the front, and later as a naval officer, during World War I. He won the Prix de Rome in 1919, necessitating a stay in Rome. He was later active as an administrator and teacher, and was in residence at Tanglewood in 1950.

In the 1920s and '30s, the breadth of Ibert's musical activities reflected the scope of Parisian musical life at that time. He had long since been performing as a pianist for the cinema (still in its infancy), and wrote, or contributed to, many film scores, including Orson Welles's cinematic adaptation of *Macbeth*. He also wrote music for radio and multimedia presentations, including incidental music for radio-play versions of Marlowe's *Doctor Faustus* and Cervantes's *Don Quixote* and the radio opera *Bluebeard*. In the traditional stage genres, he wrote opera and operetta, many ballets, and much incidental music for stage plays. His operas *Le Roi d'Yvetot* and *Angélique* were performed at Tanglewood in the early 1950s. Of his somewhat large orchestral output, his effervescent *Divertissement* and the tone poem *Escales* (given its U.S. premiere by the BSO under Koussevitzky) are probably the most familiar; his Flute Concerto is still in the repertoire. The BSO commissioned a work from Ibert as one of its 75th-anniversary commissions, but he only completed one movement of a longer piece, perhaps due to continuing ill health toward the end of his life. This



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"Mouvement symphonique" *Bostoniana* was given its first performance by Charles Munch in January 1963, about a year after the composer's death.

Ibert wrote only a few chamber pieces, and *Trois Pieces brèves* (1930) is a light work even in the context of Ibert's generally pleasant, good-natured music. Its three movements, all quite short, demonstrate the composer's deft feel for instrumental combination, relying primarily on linear, contrapuntal textures and a sharp rhythmic impulse. The first movement is an ABA form that features the oboe to start, which gives way to flute and clarinet. The second is essentially a highly imitative flute/clarinet duet; the other instruments join in only in the movement's last phrase. The longer finale begins with a slow introduction, with metrical sleight-of-hand in the fast sections creating a sense of urgency within the generally buoyant mood. A touch of blues harmony here reminds us of the strong presence of jazz in between-wars Paris.

* * * * *

Some of the work of the Argentine-born American composer **Lalo Schifrin** (b.1932) is extraordinarily recognizable, even if one doesn't know the composer by name. His theme music for the 1960s television series *Mission: Impossible*, resurrected for the benefit of Tom Cruise's career as movie action hero, is the most famous piece of music ever to take on the asymmetrical 10/8 meter. (If you can't bring it to mind now, don't ask your neighbor unless you want this exciting, perfectly calibrated action music to stick in your head for days.) Schifrin wrote the music for dozens of television series and specials, and has been prolific as a film composer as well, some of his credits including the Academy Award-nominated scores to *Cool Hand Luke*, *The Sting II*, and *The Amityville Horror*; Steve McQueen's *Bullitt*; Jackie Chan and Chris Tucker's *Rush Hour* movies, and Clint Eastwood's "Dirty Harry" movies, among his more than 100 movie scores.

In fact Schifrin's range as a musician also encompasses a long and continuing career as a jazz pianist, band leader, and recording artist, conductor, and composer of jazz and concert works. Born in Buenos Aires, he was the son of the concertmaster of the Philharmonic Orchestra of Buenos Aires. His early classical training was supplemented by studies at the Paris Conservatoire with Koechlin and Messiaen; during his time in Europe he began playing jazz and arranging professionally. After returning to Argentina, his band came to the attention of Dizzy Gillespie, who brought Schifrin to the United States as his keyboardist and arranger in 1958. He began his television and film careers soon after. As a conductor he has led many of the world's major orchestras, among them the Los Angeles Philharmonic, London Philharmonic, Vienna Symphony, Atlanta Symphony, the Orchestra of St. Luke's, and the Israel Philharmonic. He has been commissioned by the Los Angeles Philharmonic, Israel Philharmonic, London Philharmonic, the Chicago Symphony Orchestra, Lincoln Center, tenor Plácido Domingo (for the opera *The Trial of Louis XVI*), and guitarist Angel Romero (to name a few), for works ranging from chamber music to concertos. His jazz background shows in most of his work, but he is also master of all manner of classical and popular styles, from the traditional repertoire to the twentieth century, and of orchestration.
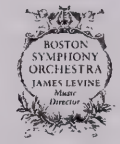
Schifrin wrote *La Nouvelle Orléans* on commission from the Dorian Woodwind Quintet in 1987. It was inspired in part by quotes from Lao-Tzu, Carl Sagan, and a New Orleans folk aphorism, all dealing with the process of change as manifest in death; but it is not a morbid piece. *La Nouvelle Orléans* is a single-movement work in two large sections. The first, though beginning with a refrain that sounds like a reference to the New Orleans funeral march, is impressionistic in quality, erupting time and again in virtuosic flurries. There are brief solo cadenzas here and there as well. The second half of the eight-minute piece is a spot-on pastiche of New Orleans jazz.

* * * * *

Paquito D'Rivera (b.1948) is best-known as a Cuban-born American saxophonist and clarinetist. Having assimilated the bebop styles of Charlie Parker and Dizzy Gillespie as a young performer in Cuba, he began playing with groups and touring, founding the fusion band Irakere in the 1970s as a melding of jazz, classical, and traditional Cuban music. The trumpeter Arturo Sandoval was another famous member. In 1980 D'Rivera defected while on a trip to Europe, and moved to New York City. He played with many jazz greats, including Dizzy Gillespie, McCoy Tyner (who, along with his own bands, was in John Coltrane's groups), and Michel Camilo, among many others, and has been leader of several groups of his own.

In addition to his jazz performance and composition, D'Rivera has composed many works for conventional classical ensembles from chamber groups to orchestras, writing in a style that allows a free coexistence of elements of jazz, traditional classical, and Cuban elements. He has written works on commission for such groups as the New Jersey Chamber Music Society, Jazz at Lincoln Center, the string quartet Cuarteto Latinoamericano, and the Opus 21 ensemble. His *Gran Danzón (The Bel Air Concerto)* was co-commissioned by the Rotterdam Philharmonic and the National Symphony Orchestra in Washington, D.C., for flutist Marina Piccinini. This was premiered by Piccinini with the National Symphony under Leonard Slatkin's direction in 2002.

D'Rivera's suite for woodwind quintet, *Aires Tropicales*, was commissioned by the Aspen Wind Quintet, who premiered it in 1994 at the Frick Collection in New York City. It has since become something of a repertoire staple for wind quintets. The seven movements are all fully developed pieces, not simply character sketches, although the character of each is strongly indicated; most of them are based on dance music. The brief opening movement is called **Alborada**, traditionally a type of Spanish song played to greet the dawn. **Son** employs a steady ostinato under a short melody, taking its name from a popular Cuban dance. The movement is bisected by a short, recitative-like section. The third movement is a sultry **Habanera**, its underlying rhythm familiar from that of the famous aria in Bizet's *Carmen*. This is followed by the quick and highly syncopated **Venezuelan Waltz**, dedicated to the great Venezuelan




Tanglewood



THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

guitarist and composer Antonio Lauro. **Dizzyness** , the fifth movement (omitted from these performances) is clearly an homage to D'Rivera's (and Schifrin's) famous collaborator, Dizzy Gillespie, beginning and ending with advanced jazz harmonies in suspended time, with Dizzy-like fast music in between. The present performances close with the seventh and sixth movements. The seventh, **Afro**, opens with a long flute solo before an ostinato takes the suite, once again, into dance territory. Along with the "Dizzyness" movement, "Afro" is the most obviously jazzy movement of the suite. The sixth movement, **Contradanza**, is another traditional Cuban dance, featuring a lively countermelody against the syncopated main tunes, and dedicated to the Cuban composer Ernesto Lecuona.

—Robert Kirzinger

THE MUSICIANS

Keisuke Wakao joined the Boston Symphony Orchestra as assistant principal oboe in the fall of 1990, having previously been a member of the New World Symphony since its inaugural season. A native of Tokyo, Mr. Wakao received his performance diploma from the Manhattan School of Music, where he served on the faculty following his graduation in 1987. He performed with the New Japan Philharmonic under Seiji Ozawa in 1985 and made his concerto debut with the Tokyo Symphony Orchestra under Kazuyoshi Akiyama in the summer of 1989. Since that time he has made numerous solo appearances, including performances with the Boston Pops Orchestra under John Williams and the Tokyo City Philharmonic Orchestra. In 1994 he was invited to participate in the chamber music division of the Spoleto Festival in Italy. He made his Tokyo recital debut in September 1997 and performed with pianist Christoph Eschenbach in a recital at Sapporo's Pacific Festival in July 1998. At the Manhattan School, Mr. Wakao studied with Joseph Robinson, principal oboist of the New York Philharmonic, with whom he gave a joint recital in Tokyo in 1984. While a Fellow at the Tanglewood Music Center in 1984 and 1987 he studied with Alfred Genovese and Ralph Gomberg. A finalist in the 1988 Lucarelli International Oboe Competition at Carnegie Hall, Mr. Wakao started the Keisuke Wakao Oboe Camp in Tokyo in 1988 and is currently on the faculty of the New England Conservatory of Music.

Elizabeth Ostling joined the Boston Symphony Orchestra as assistant principal flute in September 1994 and was named associate principal flute as of the 1997-98 season, having served as acting principal from March 1995. She is also principal flute of the Boston Pops Orchestra. Ms. Ostling grew up in Ridgewood, New Jersey, and graduated in May 1994 from the Curtis Institute of Music in Philadelphia, where she was a student of Julius Baker and Jeffrey Khaner. During her freshman year at Curtis she won first prize in the quadrennial Koussevitzky Competition for Woodwinds in New York City. As a Tanglewood Music Center Fellow she was featured during Tanglewood's annual Festival of Contemporary Music as soloist in Michael Gandolfi's chamber concerto, *Caution to the Wind*. Ms. Ostling has premiered two works written just for her: Gandolfi's *Geppetto's Workshop* for flute and piano, and (with the Metamorphosen Chamber Orchestra) Dan Coleman's *Pavanes and Symmetries*. As soloist with orchestra she has also appeared with the Boston Pops, the New Jersey Symphony Orchestra, and the Ridgewood Symphony Orchestra in her hometown. A frequent performer in solo and chamber recitals, she has also appeared with the Boston Symphony Chamber Players and the Boston Artists Ensemble.

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has appeared in the Chamber Prelude series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season; he is also principal bassoonist of the Boston Pops Orchestra. Born in Montreal, Mr. Ranti started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants. Mr. Ranti can be heard frequently in Boston-area chamber performances with groups such as the Walden Chamber Players, with whom he has recorded an album of bassoon and string music. He is on the faculty of both the New England Conservatory and Boston University School for the Arts.

Born into a musical family, **Jay Wadenpfuhl** became a professional horn player at fifteen. Mr. Wadenpfuhl studied at the University of Wisconsin-Madison, where he earned his bachelor's and master's degrees in music, majoring in horn and minoring in composition. Before joining the Boston Symphony Orchestra in 1981, he was a member of the U.S. Army Band in Washington, D.C., the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony Orchestra. He currently teaches at the New England Conservatory of Music and at the Tanglewood Music Center, where he also conducts. As a member of the NFB Horn Quartet, Mr. Wadenpfuhl recorded an album in memory of John Barrows, released in 1989 and including Mr. Wadenpfuhl's *Tectonica* for eight horns and percussion. The NFB Quartet's second album, recorded with internationally known horn player Barry Tuckwell, included the world premiere recording of Gunther Schuller's Five Pieces for Five Horns with the composer conducting, as well as Wadenpfuhl's *Textures* for horn quartet. With John Williams and the Boston Pops Orchestra, he premiered the *Huntington* Horn Concerto, a piece written for him by William Thomas McKinley. Mr. Wadenpfuhl has made solo tours in the United States and South America, and has for many years given master classes, for students and faculty, for the National Youth Festival Orchestra in Caracas, Venezuela. He also continues to be an active composer of contemporary music and jazz.

2006–2007
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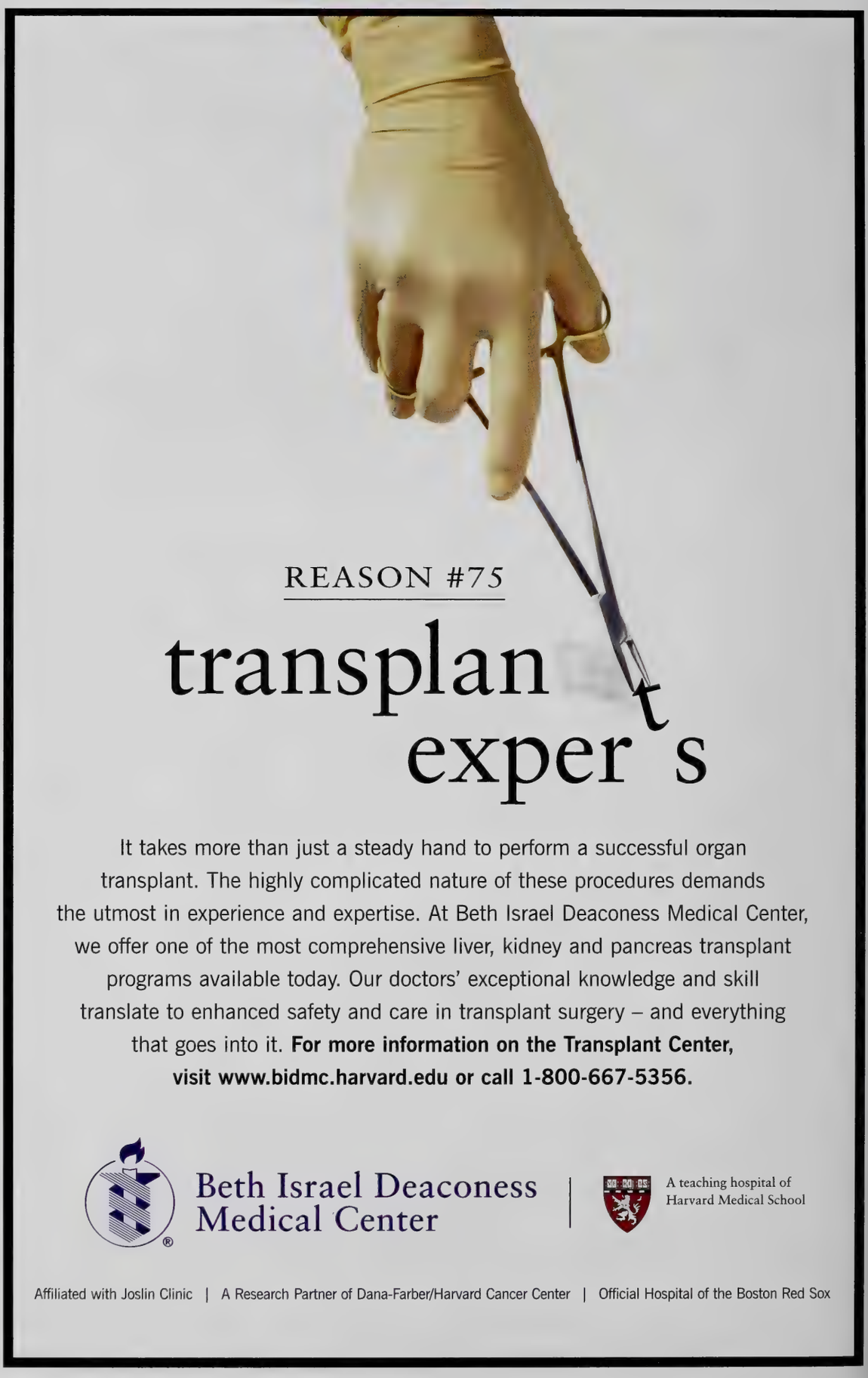
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Elizabeth Seitz of The Boston Conservatory (April 19, 21, 24)
and BSO Director of Program Publications Marc Mandel (April 20).

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BSO

Boston Symphony Orchestra Announces 2007-08 Season

BSO Music Director James Levine will open the Boston Symphony Orchestra's 127th season on October 4, 2007, leading mezzo-soprano Susan Graham and pianist Jean-Yves Thibaudet in a special Opening Night all-Ravel program; he will close the season in late April/early May of 2008 with unprecedented BSO concert performances of Berlioz's epic opera, *Les Troyens*. The BSO's 2007-08 season will feature a wide variety of the repertoire's most compelling works, among them Mahler's First and Ninth symphonies, and *Das Lied von der Erde*, under Maestro Levine; Smetana's complete *Má Vlast*, also under Levine (the work's first complete Symphony Hall performances by the BSO in 35 years); Bach's *St. Matthew* Passion, to be led by BSO Conductor Emeritus Bernard Haitink; Beethoven's Fifth Symphony under Christoph von Dohnányi; Bruckner's Symphony No. 9 under Marek Janowski; Elgar's *The Dream of Gerontius* under Sir Colin Davis; Mussorgsky's *Pictures at an Exhibition*, and Strauss's *Don Juan*, *Till Eulenspiegel's Merry Pranks*, and *An Alpine Symphony*, under Rafael Frühbeck de Burgos; Saint-Saëns's *Organ Symphony* led by Charles Dutoit, with organist James David Christie; Shostakovich's Symphony No. 5 with Daniele Gatti, and Tchaikovsky's *Pathétique* Symphony with Robert Spano conducting.

In addition (and among other things), Maestro Levine conducts the world premieres of Elliott Carter's Horn Concerto with BSO principal James Sommerville, William Bolcom's Symphony No. 8 with the Tanglewood Festival Chorus, and John Harbison's Symphony No. 5, as well as the American premiere of Henri Dutilleux's *Le Temps l'Horlage* with soprano Renée Fleming. He also leads the BSO in the two Brahms piano concertos with soloist Evgeny Kissin, and appears as pianist with German bass-baritone Thomas Quasthoff in a performance of Schubert's *Winterreise*.

The roster of guest conductors also includes Mark Elder, Miguel Harth-Bedoya, and, in their BSO debuts, two alumni of the Tanglewood Music Center—newly appointed BSO Assistant Conductor Julian Kuerti and German conductor Markus Stenz. Also among next season's soloists are pianists Leif Ove Andsnes (for Rachmaninoff's Piano Concerto No. 2), Leon Fleisher (Beethoven's *Emperor* Concerto), Garrick Ohlsson (the Schumann concerto), András Schiff (Bartók's Piano Concerto No. 3), Peter Serkin (Berg's Chamber Concerto for piano and violin with thirteen wind instruments, also to feature violinist Isabelle Faust), Mitsuko Uchida (Mozart's Piano Concerto No. 23 in A, K.488), and Lars Vogt (Beethoven's Third Concerto); cellists Yo-Yo Ma (Golijov's *Ausencia* and *Azul*) and Truls Mørk (Shostakovich's Cello Concerto No. 1); organist Simon Preston (Poulenc's Concerto for Organ, Timpani, and Strings); BSO principal harpist Ann Hobson Pilot (Martin's *Petite Symphonie concertante*, also featuring pianist Randall Hodgkinson and harpsichordist Mark Kroll); and violinists Viviane Hagner (Prokofiev's Violin Concerto No. 1), Vadim Repin (the Sibelius concerto), Christian Tetzlaff (the Berg concerto), and Frank Peter Zimmermann (Mozart's Violin Concerto No. 2, and the American premiere of Australian composer Brett Dean's *The Lost Art of Letter Writing*). Also among the vocal soloists to be featured with the orchestra are Anne Sofie von Otter and Johan Botha in *Das Lied von der Erde*; Sarah Connolly, Ben Heppner, and Gerald Finley in *The Dream of Gerontius*; Thomas Quasthoff in songs of Schubert as orchestrated by Webern, Reger, and Offenbach; Ian Bostridge as the Evangelist in Bach's *St. Matthew* Passion; and Marcello Giordani (as Aeneas), Yvonne Naef (Cassandra), Anne Sofie von Otter (Dido), and Dwayne Croft (Chorebus) in *Les Troyens*.

For information on subscriptions for the Boston Symphony Orchestra's 2007-08 season, please call (617) 266-7575 or 1-888-266-7575; or visit the BSO's website, www.bso.org. Brochures with complete program and ticket information for the 2007-08 subscription

season will be available in April, at which time subscribers will receive their renewal information in the mail. Others may request a brochure by calling (617) 266-1492; by visiting www.bso.org, or by writing to BSO 2007-08 Brochure, Symphony Hall, Boston, MA 02115.

The Helen and Josef Zimbler Fund

André Previn's appearances this week are supported by the Helen and Josef Zimbler Fund in the BSO's endowment, established with a generous bequest from the Estate of Helen Zimbler supporting the artistic expenses of the BSO. A Cincinnati native, Helen Rigby Zimbler pioneered the place of women in American orchestras when, in 1937, she accepted a position in the double bass section of the Houston Symphony. She was also an accomplished singer, actor, and painter. In 1939 Helen married Josef Zimbler, who was a BSO cellist from 1932 until his death in 1959. Josef Zimbler, born in 1900 in Pilsen (now part of the Czech Republic), was encouraged by his first cousin, Arthur Fiedler, to come to Boston in 1927. During his tenure with the BSO, Josef founded the Zimbler Sinfonietta, composed of approximately twenty BSO string players and performing, in most cases, without a conductor. The Sinfonietta pioneered a renewed appreciation of 17th- and 18th-century repertoire and performance, championed contemporary music, made numerous recordings, and in 1957 toured Central and South America. Josef was held in high esteem by his colleagues and always

Individual tickets are on sale for all concerts in the BSO's 2006-2007 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.



Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

performed with them, but never in first chair.

Helen remained in Boston until 1974 when she returned to Cincinnati, where, over the years that followed, she gave numerous vocal recitals and was active as a freelance bass player. She passed away in 2005 at the age of 91. Josef Zimbler left to Helen his entire estate, including a collection of correspondence, autographed photographs, and recordings documenting his many years with the BSO and the Zimbler Sinfonietta. Selected materials from the Zimbler Collection, which came to the BSO Archives in the spring of 2006 through the bequest from the Estate of Helen Zimbler, have been on display in Symphony Hall throughout the 2006-07 season (see page 6 of this program book).

Boston Symphony Chamber Players
Sunday, May 6, at 3 p.m. at
Jordan Hall at the New England Conservatory

The Boston Symphony Chamber Players conclude their 2006-07 series at Jordan Hall at the New England Conservatory of Music on Sunday afternoon, May 6, at 3 p.m. with a program including Osvaldo Golijov's *Lullaby and Doina*; American composer (and NEC alumnus) David Maslanka's Wind Quintet No. 3, and Schubert's Octet in F for strings and winds, D.803. Tickets at $30, $22, and $17 may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Elizabeth Seitz of The Boston Conservatory (April 19, 21, and 24) and BSO Director of Program Publications Marc Mandel (April 20) discuss Mozart, Previn, and Ravel. To conclude the season, Jan Swafford of Tufts University discusses Johannes Brahms (April 26-May 1) and Marc Mandel discusses Shostakovich and Beethoven (May 3-5).

Free Tours of Symphony Hall

If you would like to learn more about the BSO and Symphony Hall, take advantage of the BSO's free behind-the-scenes tour of Symphony Hall. Experienced members of the Boston Symphony Association of Volunteers unfold the history and traditions of the Boston Symphony Orchestra—its musicians, conductors, and supporters—as well as offer information about the Hall. Tours of the Hall are offered during BSO performance weeks throughout the subscription season (September-May), beginning at the Massachusetts Avenue lobby entrance on the first Saturday of the month at 1:30 p.m. and every Wednesday at 4:30 p.m. (schedule subject to change). Please call to confirm specific date and time. Private group tours can be arranged in advance. For more information, please contact the Volunteer Office at (617) 638-9390 or bsav@bso.org.

BSO Members in Concert

Ronald Knudsen leads the New Philharmonia Orchestra in the third of its 2006-07 "Classics Concerts" on Saturday, April 28, at 8 p.m. at Medfield High School and on Sunday, April 29, at 3 p.m. at First Baptist Church in Newton. The program includes Beethoven's *Pastoral* Symphony and *Fidelio* Overture, and the Four Sea Interludes from Britten's *Peter Grimes*. Tickets are $25, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit www.newphil.org.

Founded by BSO violinist Wendy Putnam, the Concord Chamber Players close their 2006-07 season with a special children's concert at the Emerson Umbrella Center for the Arts in Concord, on Sunday, April 29, at 2 p.m.: Jonathan Keren's musical version of Dr. Seuss's *The Cat in the Hat*, performed by the young Tel Aviv Trio in conjunction with the New England Conservatory's Educational Outreach program. Tickets are $10 to $20. For more information, call (978) 371-9667 or visit www.concordchambermusic.org.

BSO Assistant Personnel Manager Bruce Creditor will be the clarinetist with the MONTAGE Music Society in performances of Berio's *Lied* for solo clarinet and Libby Larsen's *Black Birds, Red Hills*, for clarinet, viola, and piano on Saturday, May 5, at 2 p.m. at the Brookline Public Library on Washington

2006 – 2007 SEASON

BOSTON SYMPHONY ORCHESTRA



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Street, on a program also including Stephen Paulus's *Art Suite* and Bohuslav Martinů's Piano Quartet. The concert is free and open to the public. For more information, visit www.montagemusicsociety.org.

Ronald Knudsen leads the New Philharmonia Orchestra in "Picture This!," featuring works of Beethoven and Britten—the third of the orchestra's 2006-07 "Family Discovery" concerts—on Saturday, May 5, at 2 p.m. at Babson College in Wellesley. Tickets are $14, with discounts for seniors, students, and families, and may be ordered by calling (617) 527-9717 or online at www.newphil.org.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 or TDD/TTY (617) 638-9289. Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any inquiries left at other times.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

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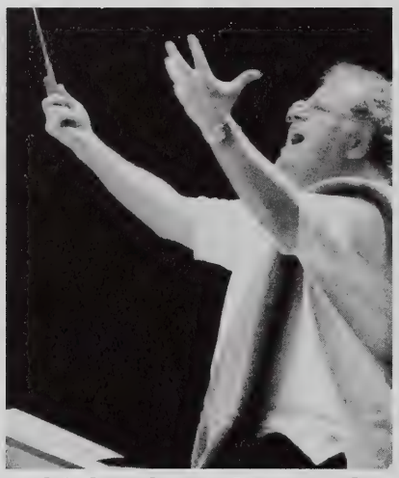


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JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915*, Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra, and Dvořák's *New World* Symphony; the conclusion of the two-season Beethoven/Schoenberg project (this year including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*); Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Brahms, Harbison, Haydn, Mozart, Ravel, and Schumann. Highlights of Mr. Levine's 2007 Tanglewood season with the BSO will include an Opening Night program of Mendelssohn and Tchaikovsky; Mahler's Symphony No. 3; a concert pairing Bartók's *Bluebeard's Castle* with Brahms's First Symphony; and Berlioz's *La Damnation de Faust*, as well as works by Beethoven, Carter, Harbison, Mozart, Ives, and Ravel. In addition he will lead a concert performance with the Tanglewood Music Center Orchestra of Verdi's *Don Carlo* and a staged Tanglewood Music Center production of Mozart's *Così fan tutte*. Also at the Tanglewood Music Center, he will continue to work with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Then, in late August and early September, he and the BSO will make their first European tour together, to include the Lucerne Festival, the Schleswig-Holstein Festival in Hamburg, Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine leads new Met productions of Puccini's *Madama Butterfly* (including a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*, and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS

Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, and a 2006 *Opera News* Award.



Michael J. Lutch



BOSTON SYMPHONY ORCHESTRA 2006-2007

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Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

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Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

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Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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*Nancy Bracken
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*Aza Raykhtsaum
Theodore W. and Evelyn Berenson Family chair

*Bonnie Bewick
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*James Cooke
Catherine and Paul Buttenwieser chair

*Victor Romanul
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Edgar and Shirley Grossman chair

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Lois and Harlan Anderson chair, fully funded in perpetuity

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Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

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Sandra and David Bakalar chai

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

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Principal
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Romanze. Andante
Menuetto: Allegretto
Rondo: Allegro

MOZART — Violin Concerto No. 1 in B-flat, K.207

Allegro moderato
Adagio
Presto

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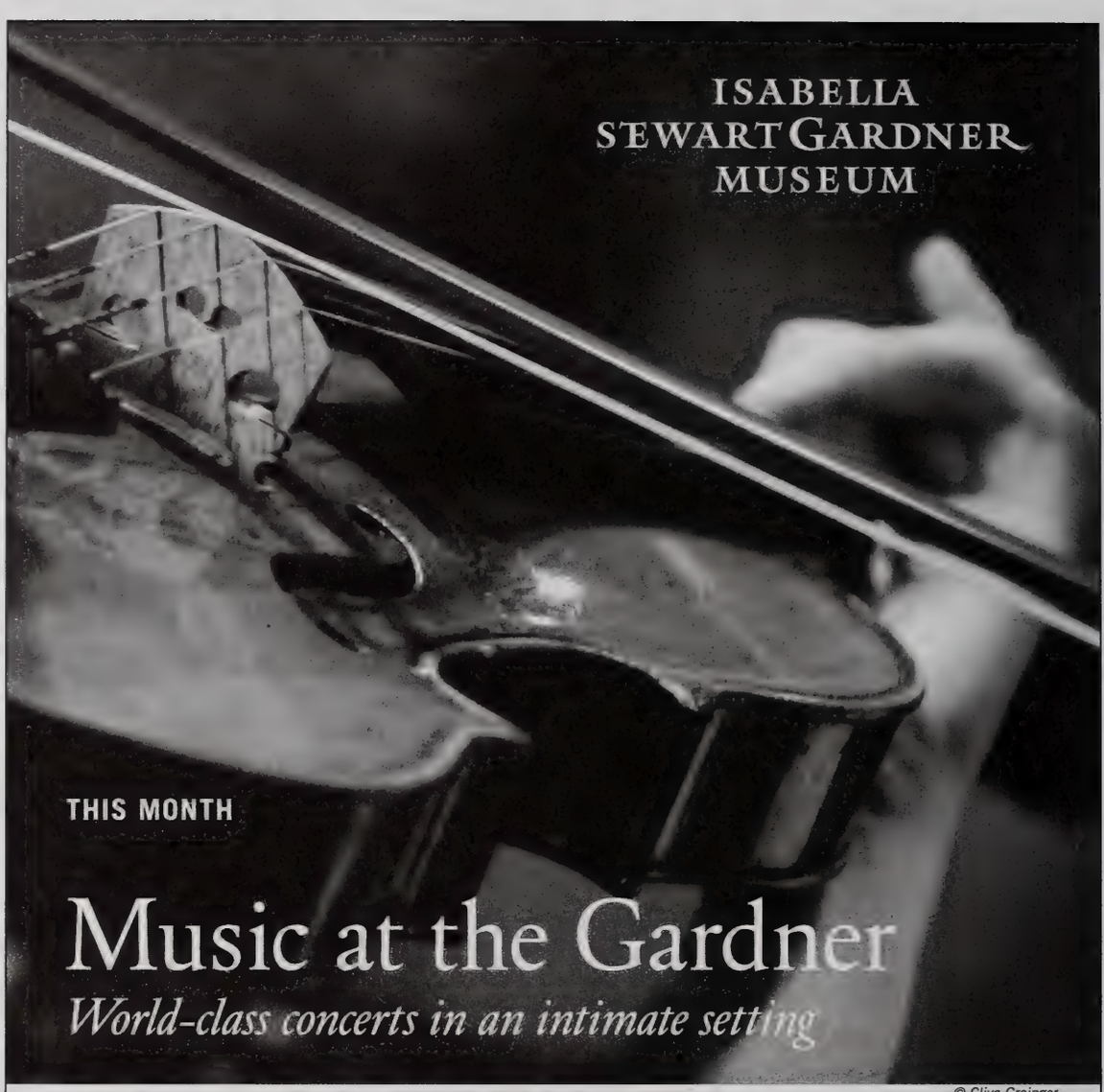
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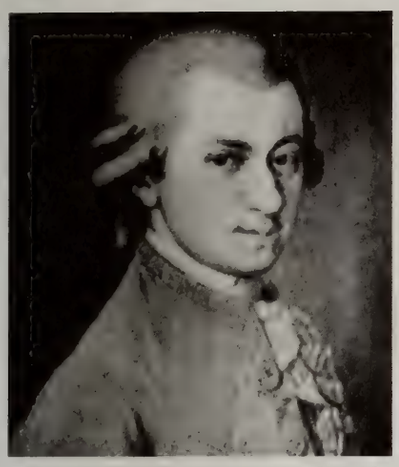
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Wolfgang Amadè Mozart
Serenade No. 13 in G, K.525, *Eine kleine Nachtmusik*



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He entered Eine kleine Nachtmusik *into his catalogue on August 10, 1787, but we know nothing about its early performance history. The Boston Symphony Orchestra played it for the first time on the surprisingly late date of March 7, 1924, with Georg Schnéevoigt conducting, subsequent BSO performances being given by Serge Koussevitzky (more than sixty performances between 1925 and 1950, including Boston, Tanglewood, and out of town), Richard Burgin, Leonard Bernstein, Charles Munch, Erich Leinsdorf, William Steinberg, Klaus Tennstedt, Christoph Eschenbach, and Kurt Masur (the BSO's most recent Tanglewood performance, on July 20, 1984, and the most recent subscription performances, in January 1986, though Christoph von Dohnányi led the Cleveland Orchestra in a more recent Tanglewood performance on August 24, 1991). The work is composed for strings.*

The title, for us, is so specific, so redolent, so laden with an atmosphere of candlelight, Tokay, and delicate erotic intrigue. Alas for illusion. To Mozart, "*Nachtmusik*"—"night music"—was simply a common and potentially lucrative musical genre, the one more familiar to us as "Serenade," something for the evening. (In general, Mozart preferred the Italianate designation, "*serenata*"). By 1787, Mozart kept a regular catalogue

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of his works, and the entry for August 10, 1787, reads: "*Eine kleine Nacht Musick*, bestehend in einem Allegro, Menuett und Trio,—Romance, Menuett und Trio, und Finale." And here we have a mystery: the first minuet with its Trio is missing, the page on which it was written removed from the manuscript. When? By whom? Why? Is the minuet circulating in some other context, an undetected fugitive? We don't know. Alfred Einstein harbored a notion that the minuet from the partially spurious piano sonata in G, K.App.C.25.05(App.136) might be the missing minuet, that it could easily be (re)scored for strings and placed between the first two movements of *Eine kleine Nachtmusik*, but I don't know that anyone ever pursued his suggestion. Serenades normally had two minuets, but for us the experience of the four-movement symphony is so central that we cannot, except in the most self-conscious way, make ourselves hear *Eine kleine Nachtmusik* ("A little night-music") as stunted or in any sense "wrong." (And the two wind octet serenades in E-flat and C minor, K.375 and 384a[388], are, after all, four-movement pieces, too.) But "*klein*" this *Nachtmusik* is, not only because it has fewer movements than many serenades, but because Mozart has made the movements themselves singularly "classical" and compact.

It was his last serenade and his only one for strings alone.* He interrupted work on *Don Giovanni* in order to write *Eine kleine Nachtmusik*. It comes near the end of an amazing four-year period in which he wrote most of his piano concertos, the *Prague* Symphony, five each of quartets and quintets, both piano quartets, three trios and five sonatas, the Rondo in A minor for piano, his most important songs, and three operas—*Figaro*, *Don Giovanni*, and *Der Schauspieldirektor* (*The Impresario*). "Among other things," one must of course add, and that is not yet taking into account his exceedingly active life as performer and teacher. Among the other things is *A Musical Joke*, K.522, and Einstein suggests—on no evidence, but with penetrating psychological insight—that Mozart wrote *Eine kleine Nachtmusik*, as clear and elegant a piece as he knew how to make and as ever he did make, as a necessary antidote to those deliciously inverted clumsinesses and wrong notes. Or was there a commission, some other sort of external occasion? Again, we don't know. And we have then the paradox that this most popular, familiar, unclouded work of Mozart's, so finished and fine, is encircled by unanswered questions.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*. Essays by Mr. Steinberg on a variety of musical subjects also appear in *For the Love of Music–Invitations to Listening*, also from Oxford University Press.

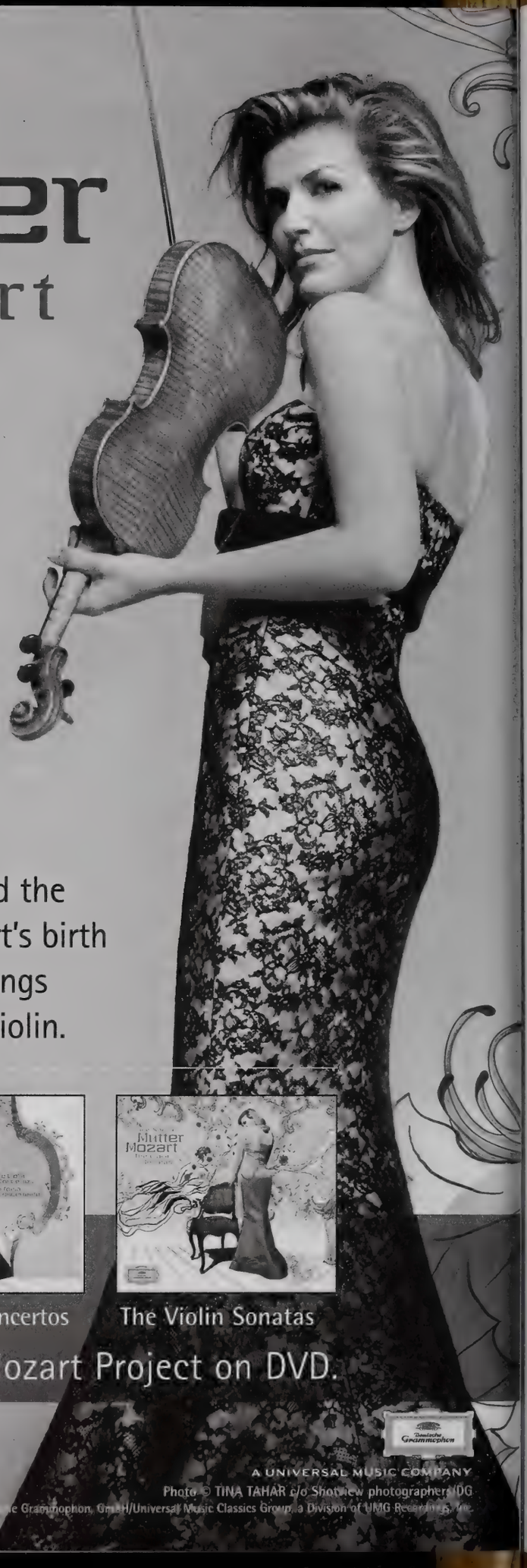
*One hears it occasionally played by string quintet, but Mozart's designation of plural "*bassi*" tells us that he intended an orchestral complement.

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Wolfgang Amadè Mozart
Violin Concerto No. 1 in B-flat, K.207



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. His Violin Concerto in B-flat, K.207, was written in 1773; nothing certain is known about its early performance history. The Boston Symphony Orchestra has played this piece on just two previous occasions, both times at Tanglewood with Erich Leinsdorf conducting: on July 12, 1964, with Joseph Silverstein as soloist, and on July 5, 1968, with James Oliver Buswell IV as soloist. In addition to the solo violinist, the score calls for an orchestra of two oboes, two horns, and strings.

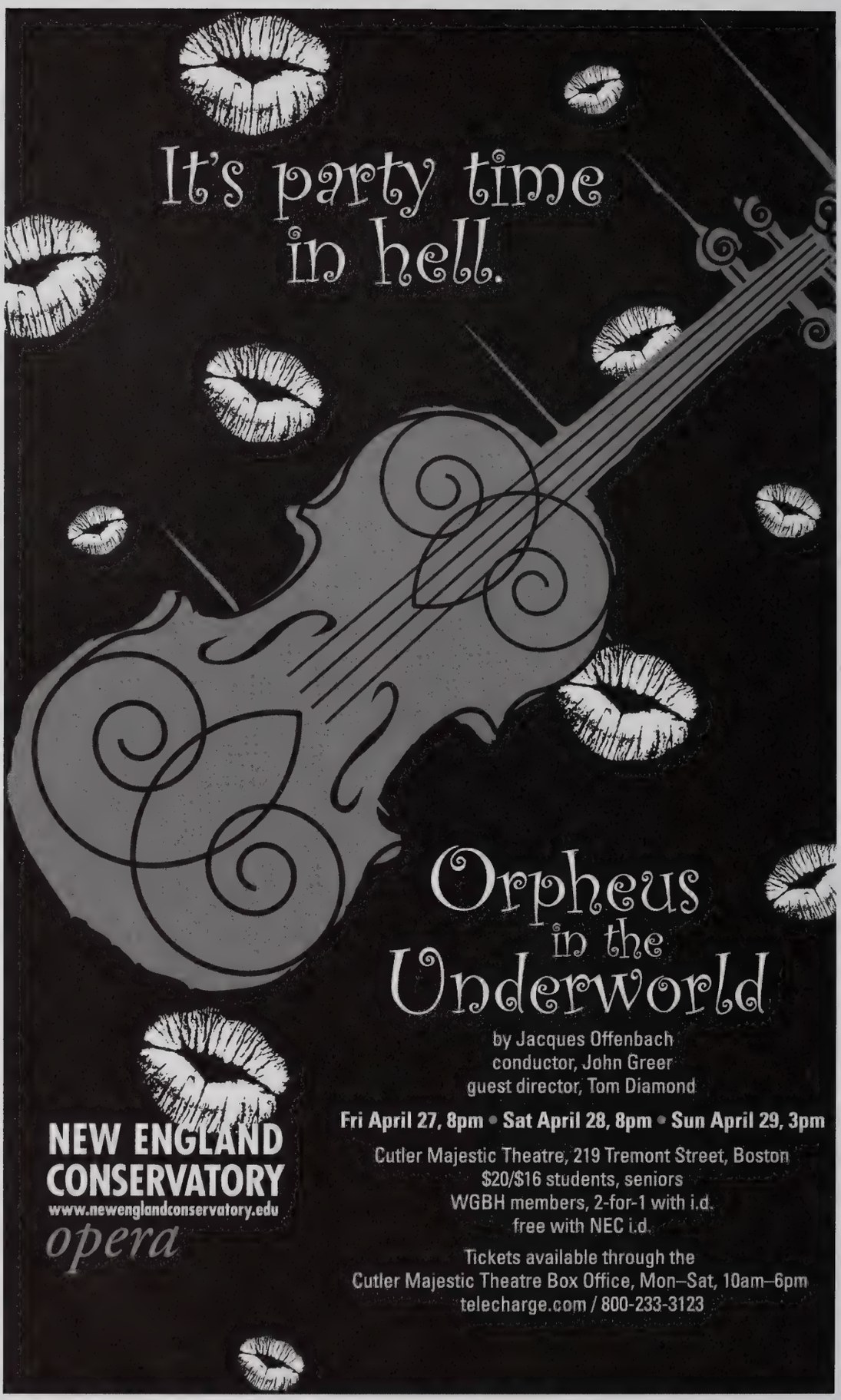
For years the books told us that Mozart's five violin concertos were written in 1775, and the autograph manuscripts do indeed seem to be so dated, in the case of K.207, "*Salisburgo, li 14 aprile 1775.*" Seem to be? On the question of the dates of composition of these works, I quote Neal Zaslaw in *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*:

> It has long been thought that Mozart wrote all five of his violin concertos within a space of eight months from April 14 to December 20, 1775, in accordance with the dates written by the composer on the original manuscripts. Recently, however, the German musicologist Wolfgang Plath has shown that on all five manuscripts the last two digits of the date have been tampered with: it appears that all were changed to read *1780* at some point, and then changed back to *1773* later. Judging from the evidence of handwriting and water marks, Plath argues that 1775 is probably correct for the last four concertos, but that the first concerto probably bore a date of 1773.

1773 for the B-flat concerto, K.207, makes sense. It explains the enormous distance Mozart covered in what has always seemed both to scholars and performers an incomprehensibly short time between this first work in the series and the best-known last three, K.216 in G, K.218 in D, and K.219 in A, dated respectively September, October, and December 1775. (The Concerto No. 2 in D, K.211, dated apparently June 14, 1775, remains a puzzle, for it is much closer to K.207 than to the later pieces.) K.207 is a delightful work, full of invention and verve—and, in the Adagio, rather more than that—but Mozart has not yet found the depth and the sonorous magic that are so remarkable in especially the G major and A major concertos.

In April 1773, Mozart found himself briefly in Salzburg, between his third and last journey to Italy and a ten-week visit to Vienna, both trips having been taken in the company of his father. The Mozarts had arrived in Milan the previous November. There Wolfgang had written the opera *Lucio Silla*, a splendid success, and the famous motet *Exsultate, jubilate*, and it is likely that some of the symphonies he wrote for Salzburg in 1773 were for admiring Italian patrons.

Mozart's title in Salzburg was *Konzertmeister*, and, while we have no specific knowledge of his activities between March 13, 1773, when he returned from Italy, and July 14, when he set out for Vienna, he may well have found occasion to write a violin concerto for his own use. Of course, Mozart the performer means most of all Mozart the pianist, very likely the greatest of his time, but he was no mean violinist either. On October 4,


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1777, for example, he took part in a private concert in Munich, playing not only a couple of piano concertos but also the demanding violin solo in the B-flat divertimento, K.271h(287), and playing it, as he wrote to his father, "as though I were the greatest violinist in all of Europe. They all opened their eyes."

Bragging? Yes, of course. Exaggerating? Almost surely not. He didn't have to; in any case, he had an utterly sober sense of his own gifts and accomplishments. He was, moreover, writing to the man who was as knowledgeable and exigent a connoisseur of string performance as anyone in Europe. Nor was Leopold Mozart, author of the *Essay on the Fundamental Principles of Violin-Playing*, a book that affirmed his standing as one of Europe's premier musical minds, given to extravagance when it came to praising his son. When, therefore, he writes, "You yourself do not know how well you play the violin...when you play with energy and with your whole heart and soul, yes indeed, just as though you were the first violinist in all of Europe," or when he suggests in connection with a proposed tour that Wolfgang would do well to introduce himself in a violin concerto—these are not just the words of a proud, let alone indulgent, papa.



A 1756 engraving of Leopold Mozart used as the frontispiece to his "Versuch einer gründlichen Violinschule" ("Essay on the Fundamental Principles of Violin-Playing")

The B-flat concerto begins very much as though *in medias res*, and it is a touch like the odd harmonic turn of the second measure that leads A. Hyatt King most aptly to refer to it as a work of "wayward charm." The phrase with leaping octaves and trills with which Mozart closes both paragraphs of the brief orchestral opening is something to enjoy then and there, for he will not bring it back again. (That is a "waywardness" that Mozart still allows himself occasionally in his first piano concertos for Vienna at the beginning of the 1780s.) The development touches briefly on the possibilities of dark C minor and G minor, and the appearance of something sharp-edged in the midst of so much comedy and *galanterie* is striking. The coda, another "wayward" bit, is delightfully new.

Often in the Adagio we hear those string murmurs we remember in K.219 and *Così fan tutte*. The first melody played by the soloist is another that you have to relish right then, for it does not recur. The finale is a cheerfully inventive, lighthearted affair with brilliant opportunities for the soloist. No doubt Mozart enjoyed surprising the second violins in the Salzburg Archiepiscopal Orchestra with the rattling sixteenth-note scales he throws at them on the last page.

—Michael Steinberg

Michael Steinberg's program note on Mozart's Violin Concerto No. 1 in B-flat, K.207, appeared originally in somewhat different form in the program book of the San Francisco Symphony, and is used here by kind permission of that orchestra.

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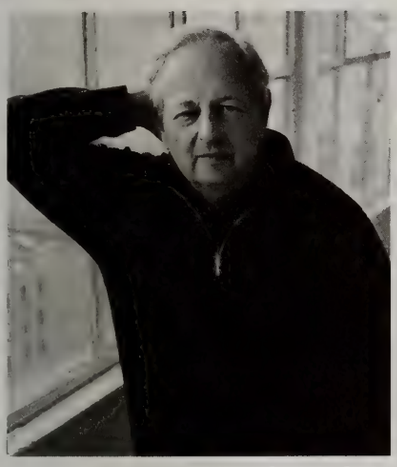
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André Previn
Double Concerto for Violin, Contrabass, and Orchestra (2004)



André Previn was born in Berlin on April 6, 1930 (not 1929 as given in numerous reference books) and lives in New York. His Double Concerto for Violin, Contrabass, and Orchestra was commissioned by the Freundeskreis Anne-Sophie Mutter Stiftung, a foundation established by Ms. Mutter to support young musicians, and was written specifically for Anne-Sophie Mutter and double bass player Roman Patkoló. Completed in December 2004, the score is "dedicated to Anne-Sophie Mutter and Roman Patkoló." The world premiere performances this week by the Boston Symphony Orchestra were scheduled at the request of the composer, recognizing his longstanding association as a guest conductor with the BSO, with which he has appeared regularly since 1977 in Boston, Tanglewood, New York, and on a 1997 tour to Florida and the Canary Islands. Previously the Boston Symphony Orchestra has performed his song cycle "Honey and Rue" on texts by Toni Morrison (July 1993); the world premieres in their orchestral versions of "Sallie Chisum Remembers Billie the Kid" and "Vocalise" for soprano and orchestra (March 1996, "Sallie Chisum..." having previously received its world premiere, in its original version for soprano and piano, in an August 1996 Tanglewood recital); "Reflections" for English horn, cello solo, and orchestra (August 1996); the Piano Concerto (December 1998); the world premiere of the suite from Previn's first opera "A Streetcar Named Desire" (July 1999); "Diversions" (April 2000; and then at Tanglewood in August 2001), and his Violin Concerto, a BSO commission written for Anne-Sophie Mutter (given its world premiere performances here in March 2002, then repeated and recorded live in October 2002). In addition to the two soloists, the score of the Double Concerto for Violin, Contrabass, and Orchestra calls for three flutes (third doubling piccolo), two oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, two trombones, bass trombone, timpani, percussion (two players: glockenspiel, xylophone, tam-tam, crash cymbals, suspended cymbal, large suspended cymbal, snare drum, whip, wood block, bass drum, claves, tambourine, small, medium, and large triangles), harp, celesta, and strings. The duration of the work is about 23-25 minutes.

For a biography of André Previn, see page 43.

"One of the truly unusual careers in music" is how one writer has summed up André Previn's amazingly versatile and wide-ranging list of credits. Even beyond his cumulative experience as conductor, composer, and pianist in the realms of orchestral music, chamber music, and jazz, his current range of activities continues to match or exceed that of any musician before the public today. At the same time, his current standing in the musical world—based particularly on the achievements of the past several decades—represents a logical extension and culmination of his earlier work, his previous other "lives," as it were, lived to varying degrees simultaneously, and all reflective of his multi-faceted musical talents and inclinations—including his work on more than forty films as composer, arranger, and orchestrator in the Hollywood film studios between 1949 and 1973; his work with Alan Jay Lerner on the 1969 Broadway musical *Coco* (inspired by the life of fashion designer Coco Chanel and starring Katharine Hepburn); his 1974 collaboration with Johnny Mercer on the musical *The Good Companions*, which starred John Mills and Judi Dench in London's West End; his music-theater collaboration with Tom Stoppard, *Every Good Boy Deserves Favour*, commissioned by Queen

Elizabeth II for her Silver Jubilee and premiered in 1976 by the Royal Shakespeare Company and London Symphony Orchestra; and a series of concert works in recent decades that have resulted from ongoing collaborations with many of the world's foremost artists and ensembles (including, among others, the Boston Symphony Orchestra, the Vienna Philharmonic, sopranos Barbara Bonney and Renée Fleming, pianist Vladimir Ashkenazy, violinist Anne-Sophie Mutter, cellist Yo-Yo Ma, and the Emerson String Quartet). His first opera, *A Streetcar Named Desire* (on a libretto by Philip Littell based on Tennessee Williams's play), premiered in 1998 at San Francisco Opera with the composer conducting, was subsequently issued on compact disc and DVD, and has since had some twenty productions on both sides of the Atlantic. His orchestral work *Diversions* (1999), commissioned by the Mozarteum International Foundation, Salzburg, for the Vienna Philharmonic, was premiered in Salzburg as part of a Previn Festival in January 2000. His Violin Concerto (2001) was commissioned by the Boston Symphony Orchestra, composed for the BSO and Anne-Sophie Mutter, premiered here in March 2002, and subsequently recorded live with the BSO in October that same year. Current projects include (among other things, as always) his second opera, *Brief Encounter*, commissioned by Houston Grand Opera and to be premiered there in 2009; a harp concerto commissioned by the Pittsburgh Symphony, scheduled for 2008, and a double concerto for Anne-Sophie Mutter and violist Yuri Bashmet, to be premiered in New York in 2009.

In recent years, Previn's own observations have come to provide a useful guide to how and why he writes his music, which manages always to draw upon and combine just the right elements from his ever-broadening palette of musical-stylistic capabilities. "When I write, I prefer to know who it's for. I can't write into the void," he observed when *Diversions* was premiered by the Vienna Philharmonic. "A commission means the promise of a performance. When I wrote the cello sonata for Yo-Yo Ma and the song cycle for Barbara Bonney, I needed the certainty of a specific artist and a performance date." It's no coincidence that in the past fifteen years—beginning with his song cycle *Honey and Rue*, written for Carnegie Hall and premiered there in 1992—he has composed more concert music than in the twenty years before that: this has followed naturally from his work as conductor and pianist with today's most important orchestras, singers, and instrumentalists. His BSO-commissioned Violin Concerto for Anne-Sophie Mutter followed a piece he had already written for her in 1996—*Tango, Song, and Dance*, for violin and piano—responding to her request at that time for "a flat-out virtuoso piece, something fiendish" (Previn's words), which represented "a nice challenge" for

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a non-string player like himself. The present Double Concerto is one of two further projects developed in collaboration with Anne-Sophie Mutter, the other being the aforementioned Double Concerto for Ms. Mutter and Yuri Bashmet.*

It was in December 2001, at Munich's Gasteig (concert hall), that Previn first heard the young Slovakian bass player Roman Patkoló, who had already applied successfully, in March 1999, for a scholarship from the Freundeskreis Anne-Sophie Mutter Stiftung (the Anne-Sophie Mutter Circle of Friends Foundation, which supports young musicians). The Munich encounter came about at the suggestion of Ms. Mutter, who felt that Patkoló was someone Previn should hear and so set up an audition in which the young bass player performed several works by Bottesini. Later Previn heard Patkoló play a recital at the Beethoven-Haus in Bonn, and subsequently decided to write a concerto for this "miracle of playing" (as Previn has called him), ultimately settling on the idea of a double concerto for Mutter and Patkólo as a work that ultimately might receive even more performances than a concerto for double bass alone.

Regarding specifics of his new work, Previn is typically reticent and practical. (As he observed when the Violin Concerto was new, if the music cannot speak for itself, he as a composer has not done his job.) On what the audience might expect: "the Dvořák Cello Concerto it *isn't*; it's a piece they'll need to take and (I hope) love for what it is." Designed specifically to showcase the talents of a virtuoso double bass player (with "much running around and gymnastics"), this is a work less "serious" in tone and character than either the Violin Concerto or the as-yet-unplayed Double Concerto for Mutter and Bashmet.

Certainly the audience will have no trouble finding its way into this Double Concerto's structure (the "expected" three movements, fast–slow–fast, but with an unaccompanied Interlude for the two solo instruments serving as introduction to the second movement proper) and idiom (tonally based, rhythmically energized, with motivic and thematic elements that derive readily and convincingly from the composer's longtime immersion in the multiple worlds of classical music, popular music, and jazz). As might be expected, the material for the two soloists is sometimes shared, sometimes contrasted, and always thoroughly idiomatic. Yet even as the two solo parts are designed to complement each other, the violin line tends to be more straightforward than actively virtuosic, with the bass part frequently taking pride of place both technically and (from the audience's perspective) visually. In short, André Previn has once more delivered a piece filled with just the right music, for just the right time, and just the right occasion.

—Marc Mandel

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*The idea of a concerto for multiple instruments is of course nothing new, dating back centuries to numerous examples by Vivaldi, Bach, and Handel, and extending through such works as (to name a small bunch) Mozart's *Sinfonia concertante* in E-flat for violin and viola; Beethoven's Triple Concerto for piano, violin, and cello; Brahms's Double Concerto for violin and cello, Alban Berg's Chamber Concerto for piano and violin with thirteen wind instruments, Francis Poulenc's Concerto for Organ, Timpani, and Strings, Frank Martin's *Petite symphonie concertante* for harp, piano, harpsichord, and double string orchestra, Elliott Carter's Double Concerto for harpsichord, piano, and two orchestras, and Sir Michael Tippett's Triple Concerto for violin, viola, and cello. (The works by Poulenc, Martin, and Berg will be played by the BSO next season.) In general, such works tend to be written for performers generally at hand, or for specific players known to the composer. And of course the notion of writing for particular performers can be extended even to the sections and/or principal players of a large ensemble, as in such instances as Previn's own *Diversions* written for the Vienna Philharmonic, and such recent works for the Boston Symphony as Carter's *Boston Concerto* and Milton Babbitt's *Concerti for Orchestra*.

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Maurice Ravel
Ma Mère l'oye (*Mother Goose*), complete



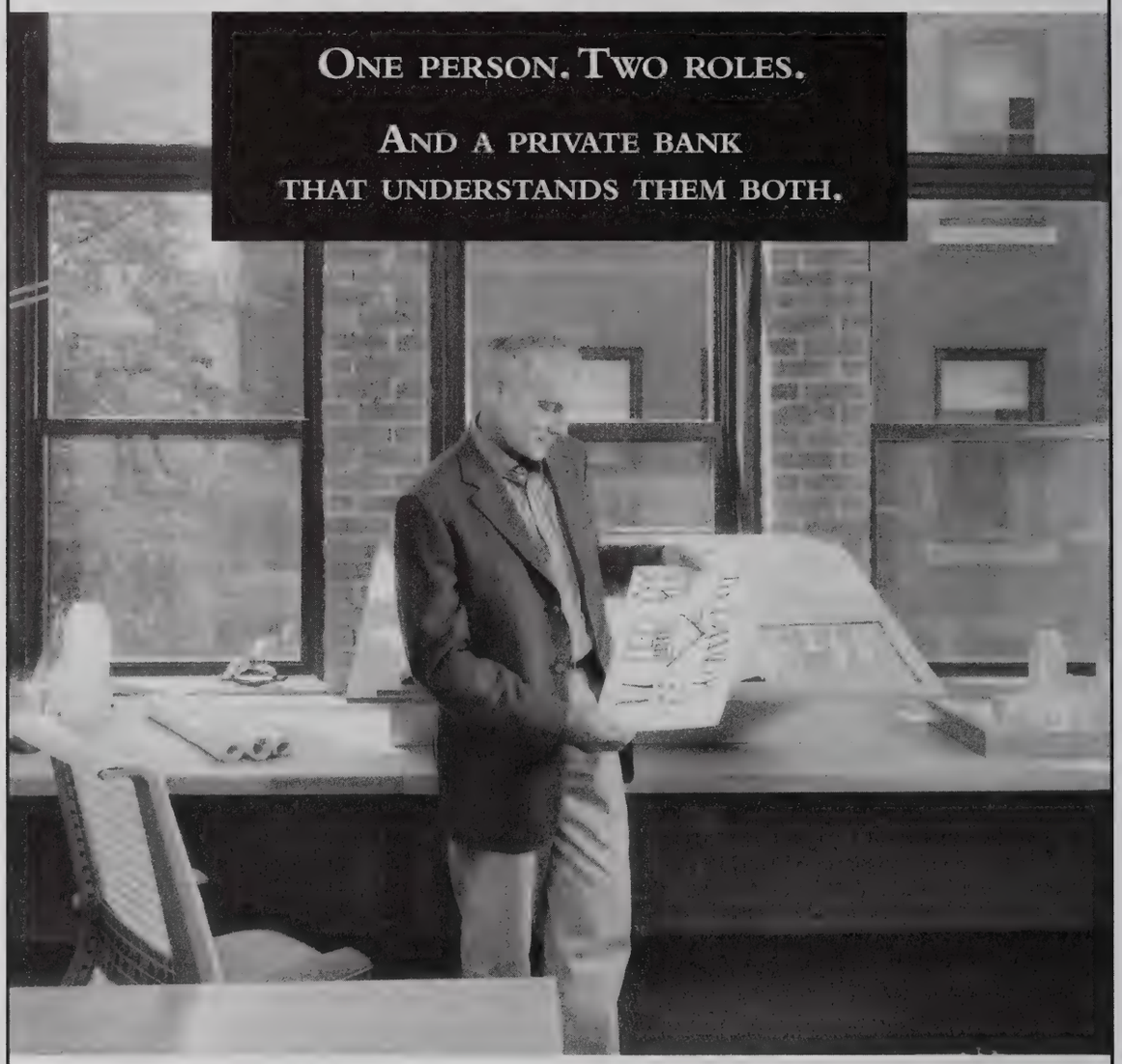
Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed Ma Mère l'oye *originally for piano four-hands in the years 1908-10 and orchestrated it as a ballet in 1911. The original piano version was premiered by a pair of children, six and seven years old, at a concert of the Société Musicale Indépendante in Paris in 1910. The ballet version was first performed in January 1912 at the Théâtre des Arts in Paris. Walter Damrosch led the New York Symphony Orchestra in the American premiere of the five-movement suite (made from the piano pieces, as opposed to the full ballet score) on November 8, 1912. Though the* Mother Goose Suite *has been performed frequently in Boston Symphony concerts (first in December 1913 under Karl Muck, and most recently in subscription concerts under Charles Dutoit in October 2004), the orchestra's first performance of the complete ballet score was given only on April 21, 1974, as part of a Pension Fund concert under Seiji Ozawa's direction, subsequent performances being given by Michael Tilson Thomas, Ozawa, Charles Dutoit, Bernard Haitink, André Previn (the most recent Tanglewood performance, on July 25, 1997), and Robert Spano (the most recent subscription performances, in January 2000). The score calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons (second doubling contrabassoon), two horns (but no other brass instruments), timpani, triangle, cymbals, bass drum, tam-tam, xylophone, glockenspiel, celesta, harp, and strings.*

He is a child and he is an old man.
—the critic Emile Vuillermoz on Ravel (1922)

Ravel frequently visited his friends Ida and Cipa Godebski and their two children, Mimi and Jean, at their country house, "La Grangette." And, as Mimi recalls in her fond memoir, when he was not polishing off what was meant to be "the next day's cold meat" or arguing about Mozart, whom he idolized and Cipa detested, Ravel was most likely to have engaged himself with the children in all manner of practical jokes and storytelling. Their favorites were "Laideronette" and "Beauty and the Beast," both of which Ravel put into the original four-hand version of *Ma Mère l'oye*, which he finished at "La Grangette" in 1910 and dedicated to the children. He even proposed that they premiere it, but Mimi and Jean "froze" at the idea, so the task was given over to two other youngsters, Jeanne Leleu, a pupil of Marguerite Long who later won the Grand Prix de Rome, and Geneviève Durony. Ravel was delighted with the performance, and responded in writing the very next day to Mademoiselle Leleu: "When you will be a great virtuoso and I either an old fogey, covered with honors, or else completely forgotten, you will perhaps have pleasant memories of having given an artist the very rare joy of hearing a work of his, of a rather special nature, interpreted exactly as it should be."

Young people more often than not inspired such openness and generosity, for this "Lewis Carroll" of a composer was far less forthcoming with adults, even secretive, and especially about his creative processes. As the French icon Colette recalls, her experience as librettist for Ravel's opera *L'Enfant et les sortilèges* was not the interactive collaboration of Verdi and Boito or Mozart and Da Ponte; after accepting her libretto, Ravel made no further comment and emerged years later with the completed work in hand, his only worry being the duet between the two cats. Colette remembers it with a sigh:

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"He asked me most seriously if I would mind his changing 'mouaô' into 'mouain'—or perhaps it was the other way round."

Ravel rejoiced in animals and children, and many of his works reflect a soul brought to life by fantasy, fable, exotic places, and romanticized history. That he took pleasure in "Mother Goose" is no surprise, especially given "her" French roots. As William and Ceil Baring-Gould have pointed out in their introduction to *The Annotated Mother Goose*, early references to her in France suggest she might have been "Goose-footed Bertha," mother of Charlemagne. She was "represented as incessantly spinning, with hordes of children clustered about her, listening to her stories," an image that gave rise to the "French custom of referring to any tall tale as one told 'at the time when good Queen Bertha spun'." Ravel's main source was the collection by Charles Perrault, *Les Contes de la Mère l'oye* (1697), which includes "La Belle au bois dormant" ("Sleeping Beauty") and "Le Petit Poucet" ("Tom Thumb"). He also turned to Marie-Catherine, Comtesse d'Aulnoy (ca. 1650-1705) for "Laideronnette, Impératrice des pagodes" ("Laideronnette, Empress of the Pagodas"), and Marie Leprince de Beaumont (1711-80) for "Les Entriens de la Belle et de la Bête" ("The Conversations of the Beauty and the Beast"). One could imagine Ravel asking the young Mimi, "What would happen if, on a moonlit night, Sleeping Beauty and Tom Thumb met Beauty and the Beast and the rest of the fairies in the forest?" In this sense we may view the ballet version as Shakespeare's *A Midsummer Night's Dream* transferred to the *bois* with Goose-footed Bertha in control at her spinning wheel.

Arbie Orenstein notes that Ravel made a practice of refashioning his music in an "attempt to draw out every ounce of its inherent possibilities." The complete ballet *Ma Mère l'oye* is just that, the final lap in a journey from a collection of five discrete impressions in miniature for piano to a thematically and dramatically integrated full-scale orchestral narrative for the stage. Ravel expanded his *petite* suite by adding a "Prélude" and the "Danse du Rouet et Scène" ("Dance of the Spinning Wheel"). He



Georges d'Espagnat's painting "Réunion de musiciens chez Monsieur Godebski" ("Musicians' gathering at Monsieur Godebski's") showing Cipa Godebski and his son Jean (one of the two Godebski children for whom Ravel composed the original piano four-hands version of "Mother Goose") seated in the foreground, with Ravel at the far right, leaning on the piano

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also nearly doubled the length of individual movements, eliminated their closed endings (and hence the pauses in between), and translated their delicate pianism into vivid but transparently Mozartian orchestral colors. He provided momentum not so much by percussion (now an exotic spice) as by dance—a pavane, a waltz—to underscore the physicality of slumber, conversation, bath, and music-making.

The **Prélude** opens with the hushed wind sound of two flutes and bassoon, as a muted solo horn intones a distant fanfare, "Once upon a time." Eerie harmonics accompany thematic fragments—to be fully realized in each of the stories—all leading in a crescendo to the **Spinning-wheel Dance and Scene**, Mother Goose herself spinning out her tales over a perpetual-motion pedal that passes among the instruments. We can hear the "click" of her treadle in the tambourine. The activity dissolves into an ancient and serene woodland lullaby of flutes and violins that gently rock **Sleeping Beauty** over a spare accompaniment of pizzicato strings and harp harmonics. Following a sudden piccolo interjection, *col legno* strings break the stillness and yield to the moderate waltz tempo characterizing the **Conversations of Beauty and the Beast**, with Beast as contrabassoon proposing marriage and revealing himself upon Beauty's acceptance to be a handsome prince, once bewitched.

Solo violin and cello in a falling chromatic line, reminiscent of the opening of Debussy's *Faun* prelude, announce the next tableau: **Tom Thumb** is lost in the woods, and Ravel's long-breathed melody circles appropriately around itself as chirping birds eat the crumbs Tom has left as a guide. The gentle but constant motion leads to a harp and celesta cadenza followed by **Laideronnette, Empress of the Pagodas**. With its black-key pentatonicism and shimmering orchestral colors, this is the liveliest of the movements. Porcelain girls and boys regale the exotic little empress in her bath with music, their instruments mimicked in the orchestra by harp, celesta, glockenspiel, piccolo, and flute. As the movement ends, we are treated to a summary of previous themes, most notably a return of the opening horn fanfare and the Sleeping Beauty motif heard now in the solo violin. The final movement begins with a recomposition of the opening theme transferred to strings in triple meter and leads to **The Fairy Garden** with its brilliant combination of celesta, harp, and solo violin. This quintessential, delicate and mysterious "fairy music" builds to a majestic **Apotheosis** with full orchestra as the Sleeping Beauty opens her eyes.

—Helen M. Greenwald

Helen Greenwald teaches at the New England Conservatory of Music, where she was Chair of the Department of Music History and Musicology from 2000 to 2003. In addition to her publications in scholarly journals, she has spoken about Mozart, Rossini, Verdi, and Puccini at the Salzburg and Verona Festivals, New York City Opera, the Los Angeles Opera League, and Boston Lyric Opera. She is co-editor of the critical edition of Rossini's opera, *Zelmira* (Fondazione Rossini 2005), and is preparing the critical edition of Verdi's *Attila* for the Works of Giuseppe Verdi (WGV, University of Chicago Press).



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The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Relatively new to the Mozart bibliography are *Mozart: His Life and Work*, by Julian Rushton, in the Master Musicians series (Oxford); the late Stanley Sadie's *Mozart: The Early Years, 1756-1781* (Oxford), and *Mozart's Women: His Family, his Friends, his Music*, by the conductor Jane Glover (HarperCollins). Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has been published separately as a new *New Grove Mozart* (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is another important, relatively recent addition to the bibliography (Harcourt Brace Jovanovich/Harvest paperback). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). Though published nearly twenty years ago, *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*, edited by Neal Zaslaw and William Cowdery, remains a valuable source of information (Norton). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). The series of BBC Music Guides includes a volume by Erik Smith on *Mozart Serenades, Divertimenti and Dances*

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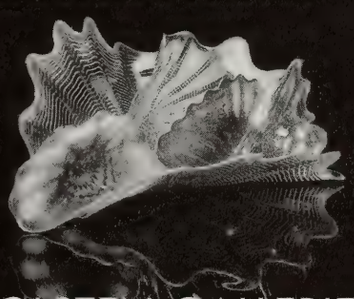
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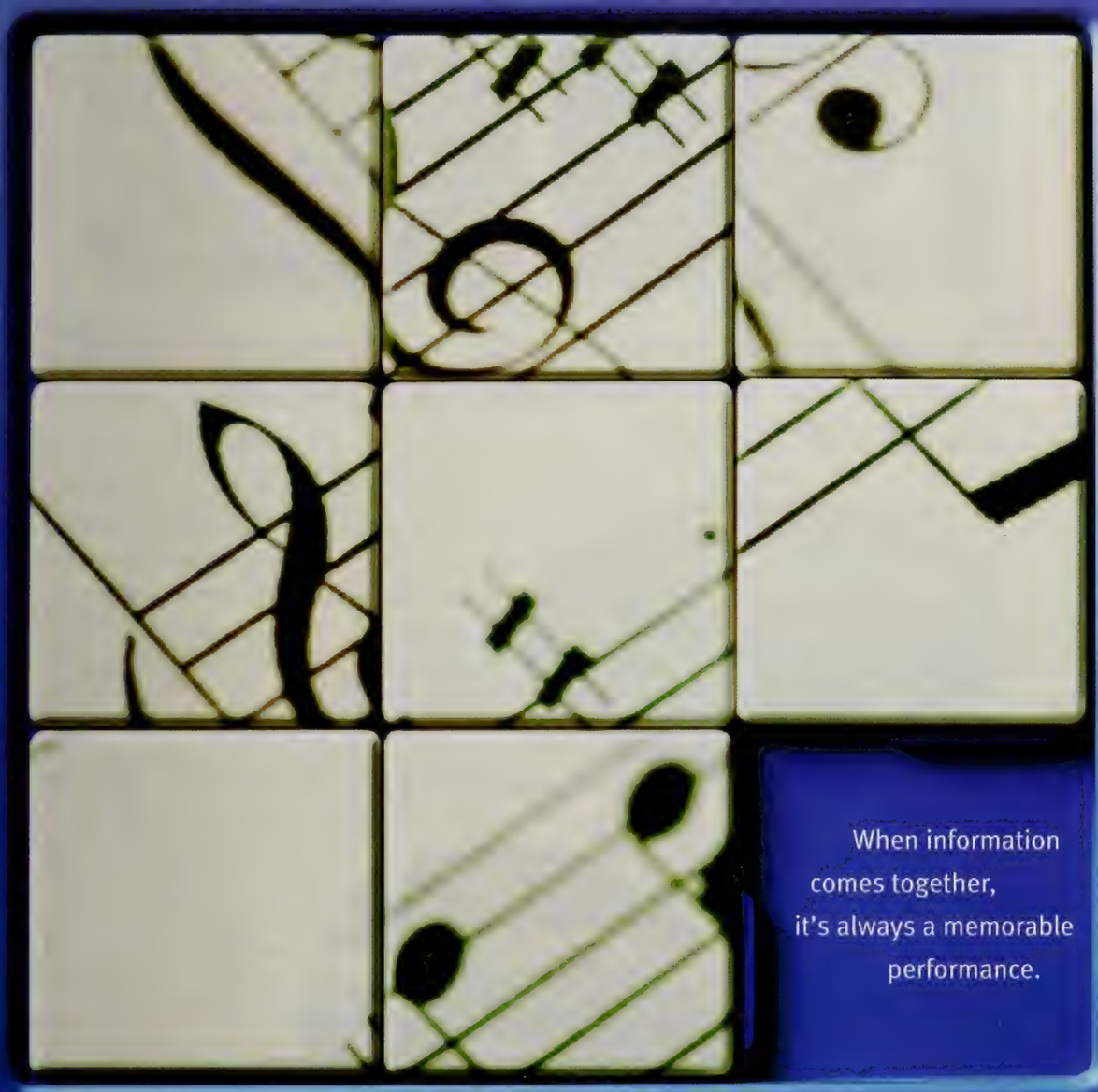


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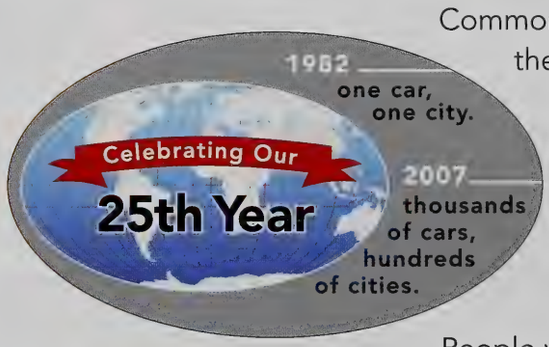
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and a volume by A. Hyatt King on *Mozart Wind & String Concertos* (both University of Washington paperback). *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, has entries by David Wyn Jones on Mozart's serenades, divertimenti, and the like; and by Robert Levin on the concertos (Schirmer). Among other books on the composer, Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback), and Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford). *A Guide to the Concerto*, edited by Robert Layton, includes a chapter by Denis Matthews on "Mozart and the Concerto" (Oxford paperback).

The Boston Symphony Orchestra recorded *Eine kleine Nachtmusik* in 1963 with Erich Leinsdorf conducting. The many other available recordings include Sir Colin Davis's with the Bavarian Radio Symphony Orchestra (Novalis), Sir Charles Mackerras's with the Prague Chamber Orchestra (Telarc), Sir Neville Marriner's with the Academy of St. Martin in the Fields (Philips), James Levine's with the Vienna Philharmonic (Deutsche Grammophon), and George Szell's with the Cleveland Orchestra (Sony Classical). Gidon Kremer has recorded it with his Kremerata Baltica as a string quintet plus harpsichord continuo (Nonesuch). For collectors, there are two recordings with Wilhelm Furtwängler conducting, one with the Vienna Philharmonic (EMI), the other with the Berlin Philharmonic (Deutsche Grammophon).

Anne-Sophie Mutter has recorded Mozart's five violin concertos as soloist and conductor with the London Philharmonic Orchestra (Deutsche Grammophon, a two-disc set in which, additionally, violist Yuri Bashmet joins her for the *Sinfonia concertante* in E-flat, K.364). An earlier recording of the Violin Concerto No. 1 features Ms. Mutter with Sir Neville Marriner and the Academy of St. Martin in the Fields (EMI). Other complete recordings of the five concertos include Pamela Frank's with David Zinman and the Zurich Tonhalle Orchestra (Arte Nove), Gidon Kremer's with Nikolaus Harnoncourt and the Vienna Philharmonic (Deutsche Grammophon), and Itzhak Perlman's with James Levine and the Vienna Philharmonic (Deutsche Grammophon). Individual issues of the Violin Concerto No. 1 include Christian Tetzlaff's as soloist and conductor with the German Chamber Philharmonic (Virgin Classics) and Julia Fischer's with Yakov Kreizberg and the Netherlands Chamber Orchestra (Pentatone).

The article on André Previn in the 2001 New Grove Dictionary of Music and Musicians is by Edward Greenfield. Previn's own memoir, *No Minor Chords–My Early Days in Hollywood*, published in 1992, looks back on his years as composer, arranger, and



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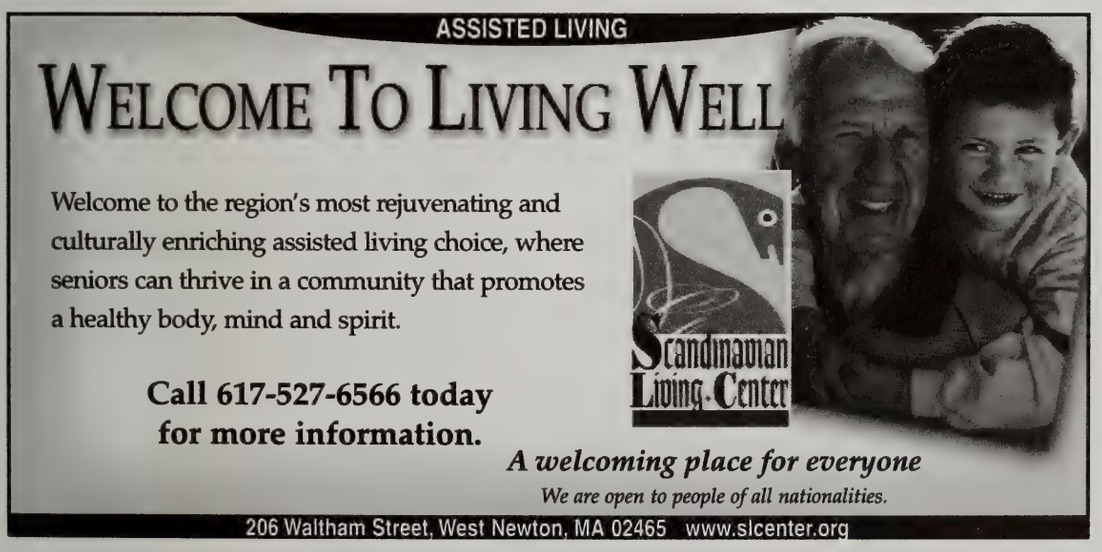
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orchestrator at MGM (originally Doubleday; reprinted as a Bantam paperback). *Previn*, by Helen Drees Ruttencutter, published in 1987, is based on a series of articles written by her for *The New Yorker* that appeared during the 1980s (St. Martin's). For current biographical information and a list of works, visit www.schirmer.com.

Though not all of it is currently available, Previn's music has been well represented on disc. He and Anne-Sophie Mutter recorded his Violin Concerto, a BSO commission written for Ms. Mutter, in October 2002 in concert with the Boston Symphony Orchestra (Deutsche Grammophon, paired with Bernstein's Serenade *"after Plato's Symposium"* as recorded by Previn and Mutter with the London Symphony Orchestra). His opera *A Streetcar Named Desire*, taped live under the composer's direction at the time of its San Francisco Opera premiere in 1998, is available on both compact disc (Deutsche Grammophon) and DVD (Image Entertainment). An all-Previn disc includes the orchestral work *Diversions*, recorded live under the composer's direction with the Vienna Philharmonic, along with the orchestral versions of *Sallie Chisum Remembers Billy the Kid* and *Vocalise* with soprano Barbara Bonney and the London Symphony Orchestra also under Previn, plus *The Giraffes Go To Hamburg* and *Three Songs of Emily Dickinson* with soprano Renée Fleming and the composer at the piano (Deutsche Grammophon). Other releases include *Tango, Song, and Dance* for violin and piano, with Anne-Sophie Mutter and the composer (Deutsche Grammophon); the song cycle *Honey and Rue*, a Carnegie Hall commission featuring Kathleen Battle and the Orchestra of St. Luke's under the composer's direction (Deutsche Grammophon); *Sallie Chisum Remembers Billy the Kid* and *Vocalise* with soprano Barbara Bonney and the composer at the piano (London); the Trio for oboe, bassoon, and piano with oboist Cynthia Koledo DeAlmeida, bassoonist Nancy Goeres, and the composer as pianist (Crystal); and Previn's 1981 *Reflections for Orchestra* with the composer conducting the orchestra of the Curtis Institute of Music (EMI). A recording of Previn's Piano Concerto with soloist Vladimir Ashkenazy under the composer's direction is unfortunately long gone from the catalogue (EMI). A disc on the Arabesque label—"Music of André Previn"—featured an assortment of smaller works including *Peaches* for flute and piano (1978), *A Wedding Waltz* for two oboes and piano (1983), *Triolet* for brass ensemble (1984), Variations for Piano on a Theme by Haydn (1988), and the Trio for oboe, bassoon, and piano (1994). With the composer as pianist, Sylvia McNair recorded Previn's *Remembrances* for soprano, alto flute, and piano, *Vocalise* for soprano and piano, and four songs for soprano, cello, and piano; the cellist is Yo-Yo Ma, who also performs Previn's 1993 Sonata for Cello and Piano on that same disc (Sony Classical). Previn's Sonata for Violin and Piano, *Vineyard*, was recorded by violinist Gil Shaham with the composer at the piano as part





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of a disc entitled "American Scenes" (Deutsche Grammophon, with music of Gershwin, Copland, and Barber). There are also a great many recordings featuring Previn's jazz compositions, film scores, and songs. Coming soon on the EmArcy label (a newly relaunched jazz label within Universal Classics & Jazz International in London) is a disc entitled "Alone: Ballads for Solo Piano," with Previn at the keyboard; this follows upon an earlier disc of his, "Ballads: Solo Jazz Standards," issued in 1996 by EMI. Also of interest in this particular sphere is his 2001 disc "Live at the Jazz Standard" with bass player David Finck (Decca), with whom he has also recorded (for Deutsche Grammophon, at Tanglewood's Seiji Ozawa Hall) CDs of music by Ellington ("We Got It Good And That Ain't Bad") and Gershwin ("We Got Rhythm").

Gerald Larner's *Maurice Ravel* is one of the many well-illustrated volumes in the biographical series "20th-Century Composers" (Phaidon paperback). Laurence Davies's *Ravel Orchestral Music* in the series of BBC Music Guides is a good brief introduction to the composer's music (University of Washington paperback). Davies has also written *The Gallic Muse*, a useful book that includes essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Also useful is *The Cambridge Companion to Ravel*, edited by Deborah Mawer (Cambridge University Press). The Ravel entry in the revised edition (2001) of The New Grove is by Barbara L. Kelly. The important biography—unfortunately hard to find in the United States—is Roger Nichols's *Ravel* in the "Master Musicians" series, which replaced Norman Demuth's earlier volume in that same series. Nichols has also assembled *Ravel Remembered*, which brings together recollections from musicians and non-musicians who knew the composer personally (Farrar Straus & Giroux). Also useful are *Ravel* by Arbie Orenstein (Dover), Orenstein's *A Ravel Reader: Correspondence, Articles, Interviews* (also Dover), and H.H. Stuckenschmidt's *Maurice Ravel: Variations on his Life and Work* (Calder).

André Previn has recorded Ravel's complete *Mother Goose* ballet score with the Pittsburgh Symphony Orchestra (Philips) and, more recently, with the London Symphony Orchestra (Deutsche Grammophon, on a single disc with Previn's recording of Ravel's opera *L'Enfant et les sortilèges*). The Boston Symphony Orchestra has recorded the complete score under both Bernard Haitink (Philips) and Seiji Ozawa (Deutsche Grammophon) as part of their respective Ravel cycles with the orchestra. Charles Munch recorded the *Mother Goose* Suite with the BSO in 1958 (RCA). Noteworthy recordings by French conductors and orchestras of the complete *Mother Goose* include Jean Martinon's with the Orchestre de Paris (Decca) and André Cluytens's with the Orchestra of the Paris Conservatoire (EMI). For a recording of the four-hand piano suite, try pianists Louis Lortie and Hélène Mercier on Chandos, or the 1951 recording by Gaby and Robert Casedesus at one point available on Columbia "Masterworks Heritage."

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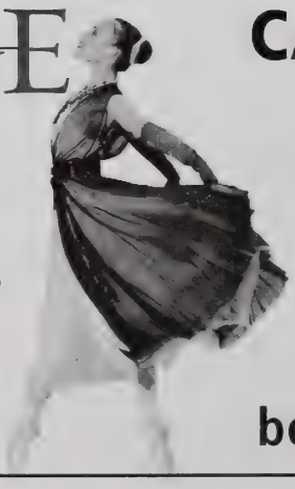
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Sir André Previn



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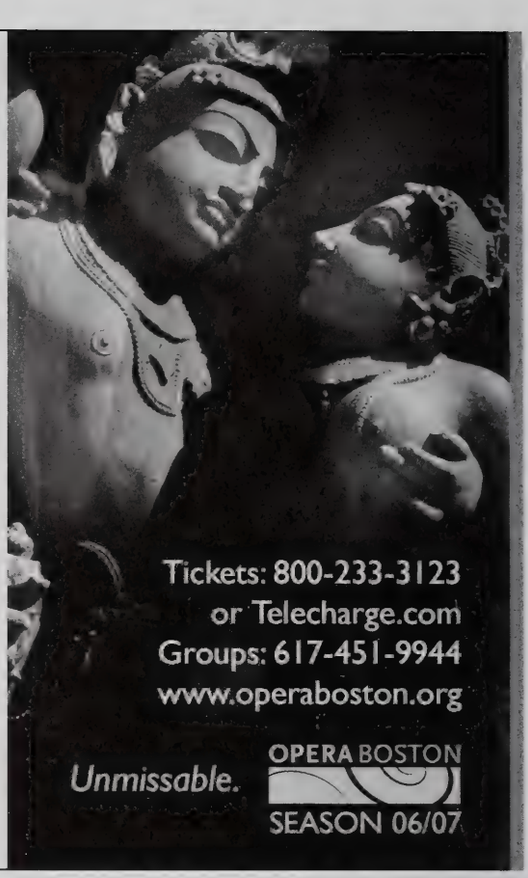
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Philharmonic, the Gewandhaus Orchestra of Leipzig, the Maggio Musicale Fiorentino, and the Boston Symphony Orchestra. In March 2007, his opera *A Streetcar Named Desire* was performed in Vienna. At Tanglewood in July he leads two programs with the Boston Symphony Orchestra and appears as pianist in Ozawa Hall with guitarist Jim Hall and bass player David Finck for an evening of jazz. His 2007-08 season will include three weeks with the NHK Symphony in Tokyo, appearances with the London Symphony Orchestra and Rotterdam Philharmonic, tour performances with the Royal Concertgebouw Orchestra of Amsterdam with Anne-Sophie Mutter as soloist, and an appearance at the Blue Note in New York. As a pianist, Mr. Previn often performs in a trio with Anne-Sophie Mutter and cellist Lynn Harrell, and as a jazz pianist with David Finck. He has given recitals with Renée Fleming at Lincoln Center, and with Barbara Bonney at Carnegie Hall and the Mozarteum in Salzburg; he performs chamber music frequently with the Emerson String Quartet, as well as with members of the Boston Symphony Orchestra, London Symphony Orchestra, and Vienna Philharmonic. Mr. Previn's recent successes as a composer have included a work for the Emerson String Quartet and Barbara Bonney commissioned by Carnegie Hall; two works for Anne-Sophie Mutter, both of which they have recorded (*Tango, Song, and Dance* for violin and piano, and his Violin Concerto, written for Ms. Mutter and the Boston Symphony Orchestra); and *Diversions* for orchestra, written for and recorded by the Vienna Philharmonic. His opera *A Streetcar Named Desire*, on a libretto by Philip Littell based on the play by Tennessee Williams, was premiered in 1998 under his direction at San Francisco Opera, with Renée Fleming as Blanche Dubois. The opera was broadcast on television, recorded for Deutsche Grammophon for release on compact disc, and has also been issued on DVD. Mr. Previn's second opera, *Brief Encounter*, commissioned by Houston Grand Opera, will be premiered there in May 2009. His harp concerto, commissioned by the Pittsburgh Symphony, will be premiered in March 2008. A double concerto for violin and viola, written for Anne-Sophie Mutter and Yuri Bashmet, will be premiered in New York in 2009. Earlier compositions have included a piano concerto for Vladimir Ashkenazy, a cello sonata for Yo-Yo Ma, and song



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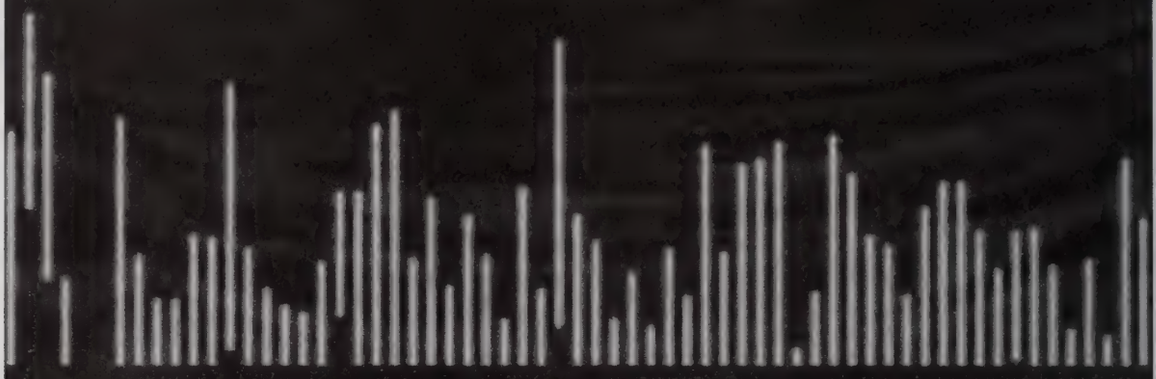
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cycles for Janet Baker, Kathleen Battle, Barbara Bonney, and Anthony Dean Griffey. Current projects also include new song cycles for Barbara Bonney and Renée Fleming, and a clarinet sonata for BSO clarinetist Thomas Martin. Mr. Previn teaches regularly at the Curtis Institute of Music and the Tanglewood Music Center, where he works with the student orchestras, conductors, and composers, and coaches chamber music. André Previn has appeared regularly with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his Tanglewood debut in August 1977. His most recent Tanglewood appearances were in August 2001 (leading two BSO programs and performing in an evening of jazz at Ozawa Hall), his most recent subscription appearances in October 2004 (leading a program of Ravel, Dutilleux, and Dvořák).

Anne-Sophie Mutter



One of today's greatest violin virtuosos, Anne-Sophie Mutter was born in Rheinfelden in the state of Baden. She embarked on her international career as a soloist in 1976 at the Lucerne Festival and a year later made her Salzburg debut at the Whitsun Concerts under Herbert von Karajan. Since then she has performed traditional works as well as new and innovative repertoire in all the major music centers of Europe, the United States, and Asia. Among the highlights of her 2007 concert calendar, which takes her to thirteen countries, is a European tour with the Trondheimer Soloists. Their program features concertos by J.S. Bach, including the double concerto, which she will perform with her Foundation's scholarship recipients, giving these young soloists their first opportunity to perform before an international audience. Highlighting her 2007 concert engagements are two premieres. The first is André Previn's Double Concerto for violin and double bass, which she and Roman Patkoló perform at this week's Boston Symphony concerts under the composer's direction. The Lucerne Festival in August brings the world premiere of Sofia Gubaidulina's new violin concerto dedicated to Anne-Sophie Mutter, which she will perform with the Berlin Philharmonic under Sir Simon Rattle. Other concert engagements in 2007 include violin concertos by Beethoven, Berg, Brahms, Mozart, Previn, and Tchaikovsky performed with the Concertgebouw Orchestra, London Philharmonic, New York Philharmonic, Philadelphia Orchestra, and Orchestre National de France. Ms. Mutter's many recordings have earned such awards as the German Record Prize, the Record Academy Prize, the Grand Prix du Disque, the International Record Prize, and several Grammys. In honor of Mozart's 250th birthday, she recorded all of his major compositions for violin (Deutsche Grammophon). The Mozart Project, which she performed worldwide, is also available on DVD and earned





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both the "Le Monde de la Musique" and "Record Geijutsu" in 2006. Ms. Mutter takes special pride in performing contemporary compositions for violin. Sebastian Currier, Henri Dutilleux, Sofia Gubaidulina, Witold Lutosławski, Norbert Moret, Krzysztof Penderecki, Sir André Previn, and Wolfgang Rihm have all dedicated works to her, and further premieres of chamber orchestra works by Penderecki and Rihm are planned. In 1987 Anne-Sophie Mutter established the Rudolf Eberle Foundation, which supports young European string instrumentalists. In 1997 the Foundation relocated to Munich, where it coexists with the Anne-Sophie Mutter Circle of Friends Foundation, supporting young, talented musicians worldwide. Ms. Mutter also takes a special interest in the medical and social problems of our time, regularly lending support to these causes through charitable concerts, including a 2007 benefit for a young girls' home in the Rumanian city of Orlat. Among her numerous honors are the Order of Merit of the German Federal Republic, 1st Class, the Bavarian Order of Merit, the Austrian Honor Cross, and l'Ordre des Arts et des Lettres. Anne-Sophie Mutter made her Boston Symphony Orchestra debut in February 1983 with Bruch's G minor violin concerto under Seiji Ozawa's direction, subsequently appearing with the orchestra on numerous occasions in Boston and at Carnegie Hall, and in 1992 at Tanglewood. Her most recent BSO appearances were for the world premiere of André Previn's Violin Concerto, a BSO commission, at Symphony Hall in March 2002, led by the composer, followed by an additional performance (subsequently issued on compact disc by Deutsche Grammophon) in October 2002. Previously with the Boston Symphony Orchestra she had recorded, with Seiji Ozawa conducting in February 1991, Bartók's Violin Concerto No. 2 and Norbert Moret's *En Rêve* for violin and orchestra, also for Deutsche Grammophon.

Roman Patkoló



Born in 1982 in Zilina, Slovakia, and making his Boston Symphony debut with these concerts, Roman Patkoló only began playing the double bass at age thirteen and one year later won the national Slovak double bass competition in Pressburg. In 1997 he began his studies at the Munich Academy of Music under Klaus Trumpf. Further prizes followed, including the 1998 DAAD Prize in Munich, first prize (under-eighteen division) at the 1999 ISB International Double Bass Competition in Iowa City, and first prize at the International J.M. Sperger Competition in Woldzegarten, Germany. He is a member of the international double bass ensemble Bassiona Amorosa, which is named after Giovanni Bottesini's charming virtuoso composition *Passione amorosa* ("passion of love"); the group was founded in 1996 by Professor Trumpf with students from his master class. Roman Patkoló has performed as a soloist in Germany, Austria, Slovakia, Poland, Switzerland, Russia, Serbia, Spain, Canada, and the United States. He has appeared with such orchestras as the Nordwestdeutsche Philharmonie, Virtuosi di Kuhmo, St. Petersburg Theaterorchester, Camerata Moscow, Munich Chamber Orchestra, Philharmonie of the Nations, and Deutsches Symphonie-Orchester Berlin. He has performed at many international music festivals, including Musical Olympus St. Petersburg, the Young Artists International's *I Palpiti* Festival, Lucerne, and Schleswig-Holstein. In March 1999 he successfully applied for a scholarship from the Anne-Sophie Mutter Circle of Friends Foundation, which acquired for him an instrument made by Nicolò Gagliano. In addition, the Foundation is working to expand the double bass repertoire with commissions from such prominent contemporary composers as Sir André Previn, Krzysztof Penderecki, and Wolfgang Rihm. In 2002 Mr. Patkoló was awarded the European Prize of Culture for Young Artists in Berlin. The following year he and the other members of the Bassiona Amorosa quartet won the European quartet prize in Lucerne. In 2005 he was awarded the Fürstenberg Classics Prize in Donaueschingen and became co-principal bassist of the Zurich Opera Orchestra. Most recently, Roman Patkoló was named the winner of the City of Toronto 2006 Glenn Gould International Protégé Prize, at the recommendation of the year's Glenn Gould Prize-winner, Sir André Previn.



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2006-07 Named Concerts

October 5	The Beranek Concert
October 6	The Fanny Peabody Mason Memorial Concert
October 9	Supported by The Billy Rose Foundation
October 19	The Eloise and Raymond H. Ostrander Memorial Concert
October 28	The Gregory E. Bulger Foundation Concert
November 9	The Virginia Wellington Cabot Memorial Concert
November 25	The Joseph McNay Concert
December 1	The Jane deP. and Edwin S. Webster Memorial Concert
December 2	Presented in loving memory of Jackie Confortes Covo by her mother, Alice Confortes
December 8	Supported by a generous bequest from Arlene M. Jones
December 9	The Deborah and William R. Elfers Concert
January 5	The Marie L. Audet Gillet Concert
January 6	The Fernand Gillet Concert
March 23	The Norman V. and Ellen B. Ballou Memorial Concert
March 25	Supported by a generous gift to the Artistic Initiative from the Richard P. and Claire W. Morse Foundation
April 6	The Mr. and Mrs. Jeffrey E. Marshall Concert, in memory of Dr. William P. Soderberg
April 19	The Mr. and Mrs. John J. Cullinane Concert
April 26	The Edward and Joyce Linde Concert
April 27	The Walter Piston Society Concert

2006-07 Named Concerts (continued)

April 28	The Stephen and Dorothy Weber Concert
May 1	The Nathan R. Miller Family Concert
May 3 - 5	Presented in honor of the members of the Higginson Society who support the Boston Symphony Annual Fund at the patron level
May 3	The Jan Brett and Joseph Hearne Concert
May 4	The Mr. and Mrs. Peter A. Brooke Concert
May 5	The Henry Lee Higginson Memorial Concert

2006-07 Named Support of Guest Artists

Peter Serkin	Roberta M. Strang Memorial Fund
Soloists, *The Damnation of Faust,* and all appearances by the Tanglewood Festival Chorus	Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus
Soloists, *El Niño*	Ethan Ayer Fund
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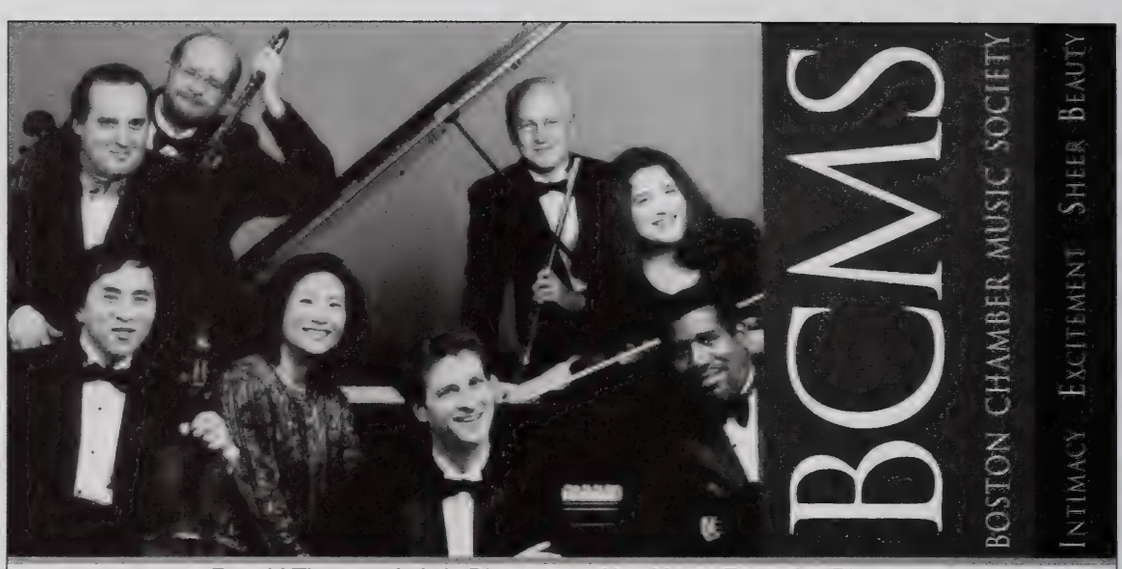
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Sun. Mar. 25, 7:30 p.m. Sanders Theatre, Cambridge

Schumann	Piano Trio in G minor, Op. 110
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Brahms	Clarinet Quintet in B minor, Op. 115

Fri. Apr. 27, 7:30 p.m. NEC's Jordan Hall, Boston
Sun. Apr. 29, 7:30 p.m. Sanders Theatre, Cambridge

George Tsontakis	Piano Quartet No. 2 (1999)
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For more information about joining the Higginson Society, contact Yong-Hee Silver, Manager of the Higginson and Fiedler Societies at (617) 638-9253 or ysilver@bso.org.

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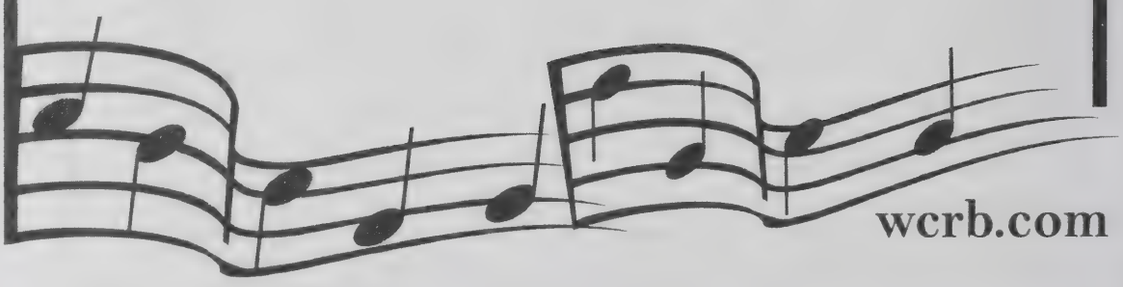
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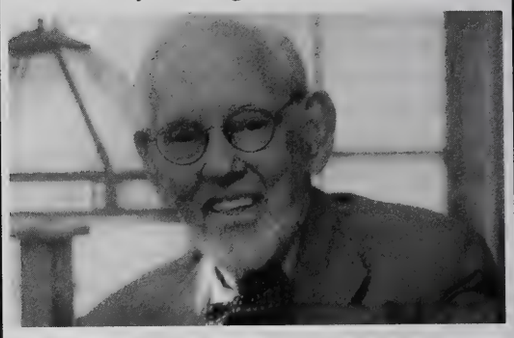
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Continued on page 67

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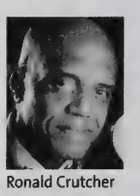


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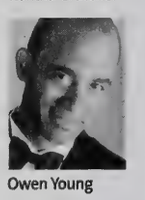
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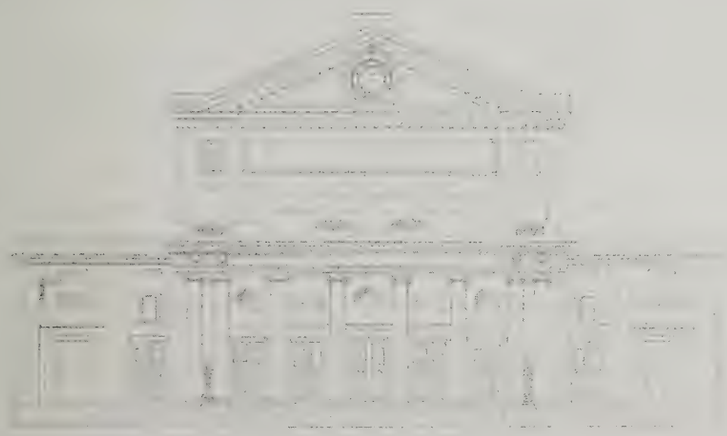
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NEXT PROGRAM...

Thursday, April 26, at 8
Friday, April 27, at 1:30
Saturday, April 28, at 8
Tuesday, May 1, at 8

Pre-Concert Talks by
Jan Swafford,
Tufts University

BERNARD HAITINK conducting

ALL-BRAHMS PROGRAM

Symphony No. 3 in F, Opus 90

Allegro con brio
Andante
Poco Allegretto
Allegro – Un poco sostenuto

INTERMISSION

Piano Concerto No. 1 in D minor, Opus 15

Maestoso
Adagio
Allegro non troppo

EMANUEL AX

BSO Conductor Emeritus Bernard Haitink leads two programs to close the 2006-07 subscription season. The first, next week, is an all-Brahms program featuring pianist Emanuel Ax as soloist in Brahms's stormy and powerful Piano Concerto No. 1. Begun as a symphony, the concerto was in part triggered by the attempted suicide of Brahms's mentor Robert Schumann in 1854. Opening the program is Brahms's Symphony No. 3, dating from 1883, the most tightly constructed and compact of his four symphonies, yet no less powerful or personal.

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Thursday 'A'—April 26, 8-9:55
Friday 'A'—April 27, 1:30-3:25
Saturday 'B'—April 28, 8-9:55
Tuesday 'C'—May 1, 8-9:55

BERNARD HAITINK conducting
EMANUEL AX, piano

ALL-BRAHMS	Symphony No. 3
PROGRAM	Piano Concerto No. 1

Thursday 'C'—May 3, 8-10
Friday 'B'—May 4, 1:30-3:30
Saturday 'A'—May 5, 8-10

BERNARD HAITINK conducting
SERGEY KHACHATRYAN, violin

SHOSTAKOVICH	Violin Concerto No. 1
BEETHOVEN	Symphony No. 3, *Eroica*

Sunday, May 6, at 3 p.m.
Jordan Hall, New England Conservatory

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GOLIJOV	*Lullaby and Doina*
MASLANKA	Quintet for Winds No. 3 (1999)
SCHUBERT	Octet in F for strings and winds, D.803

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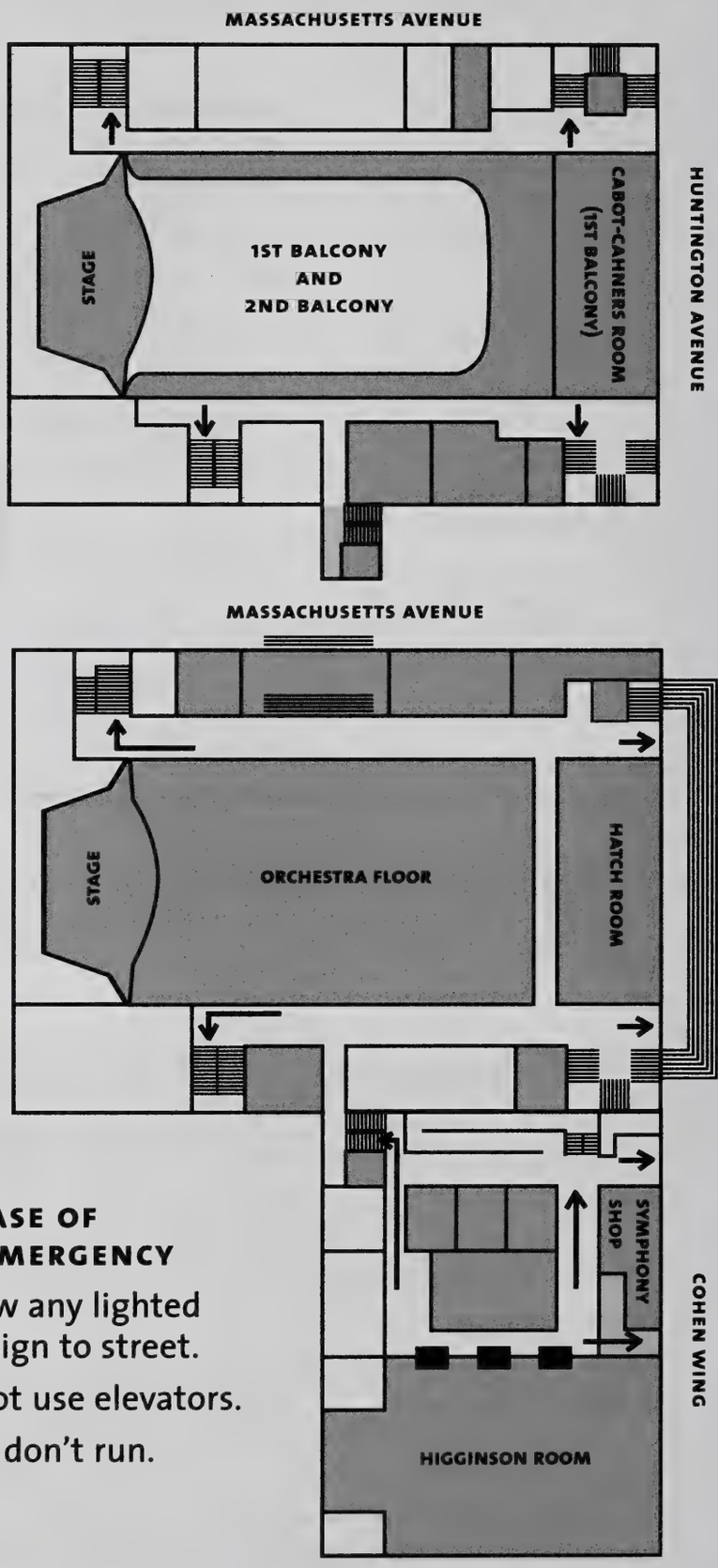
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

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FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 99.5 FM.

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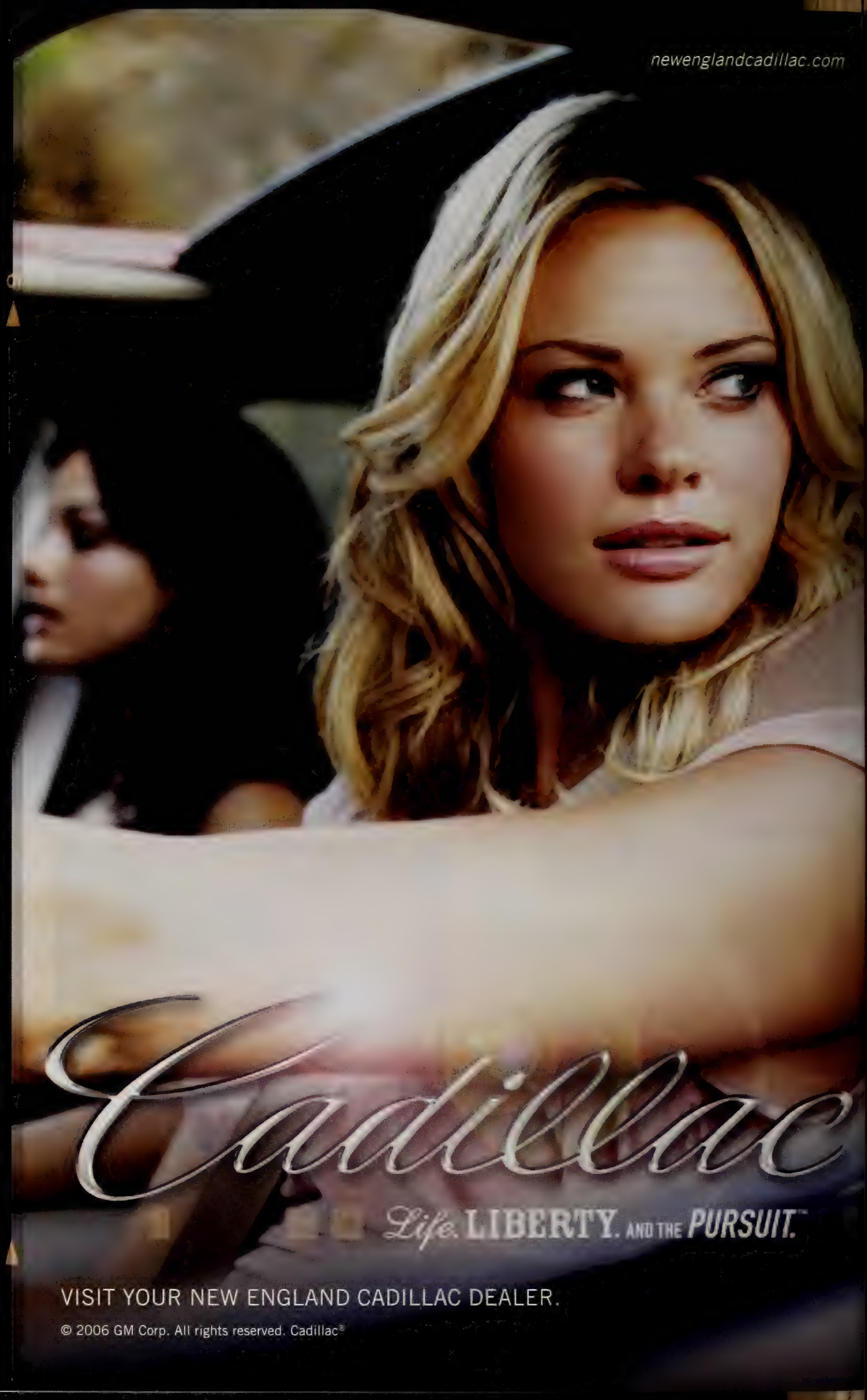
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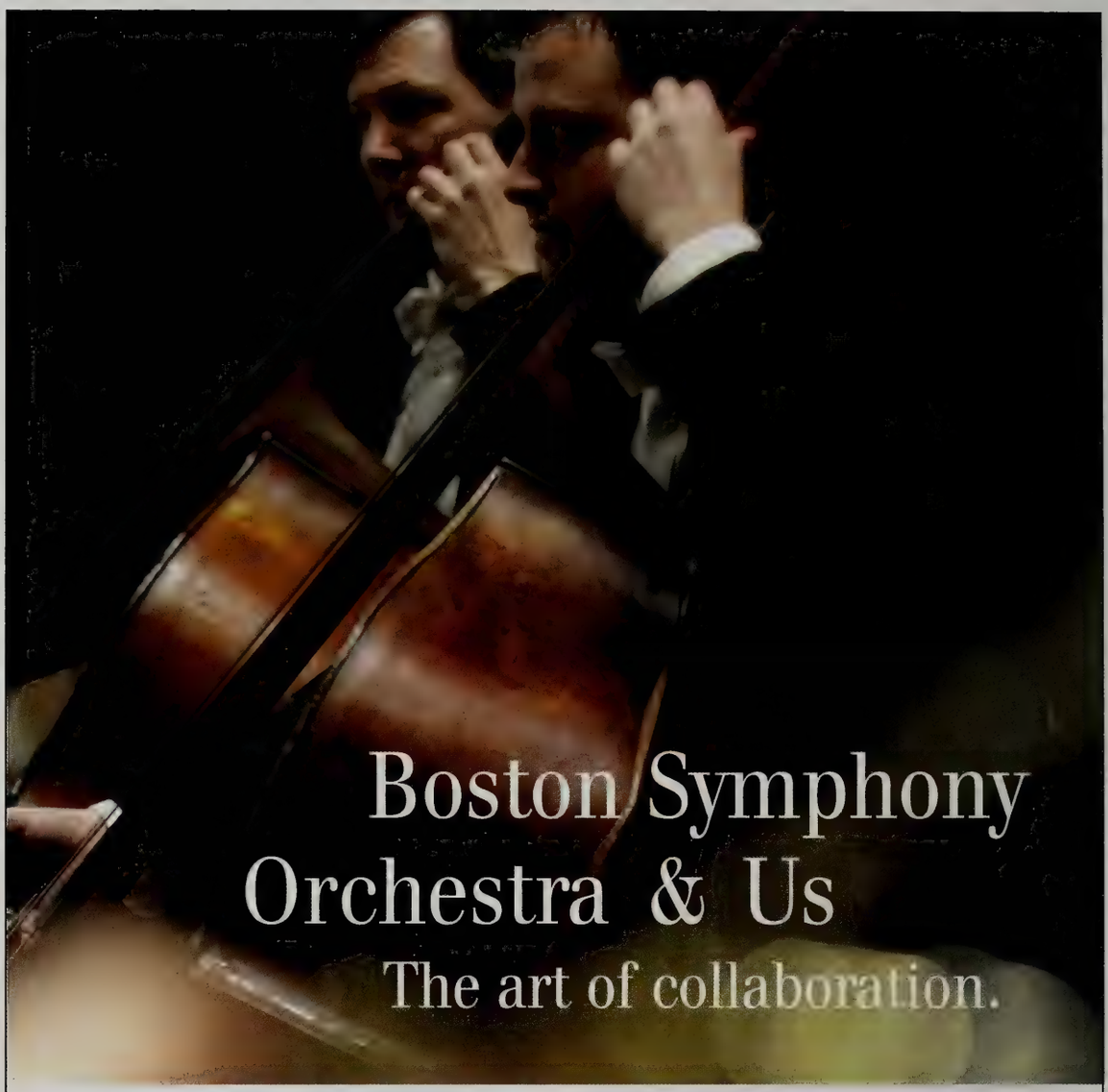


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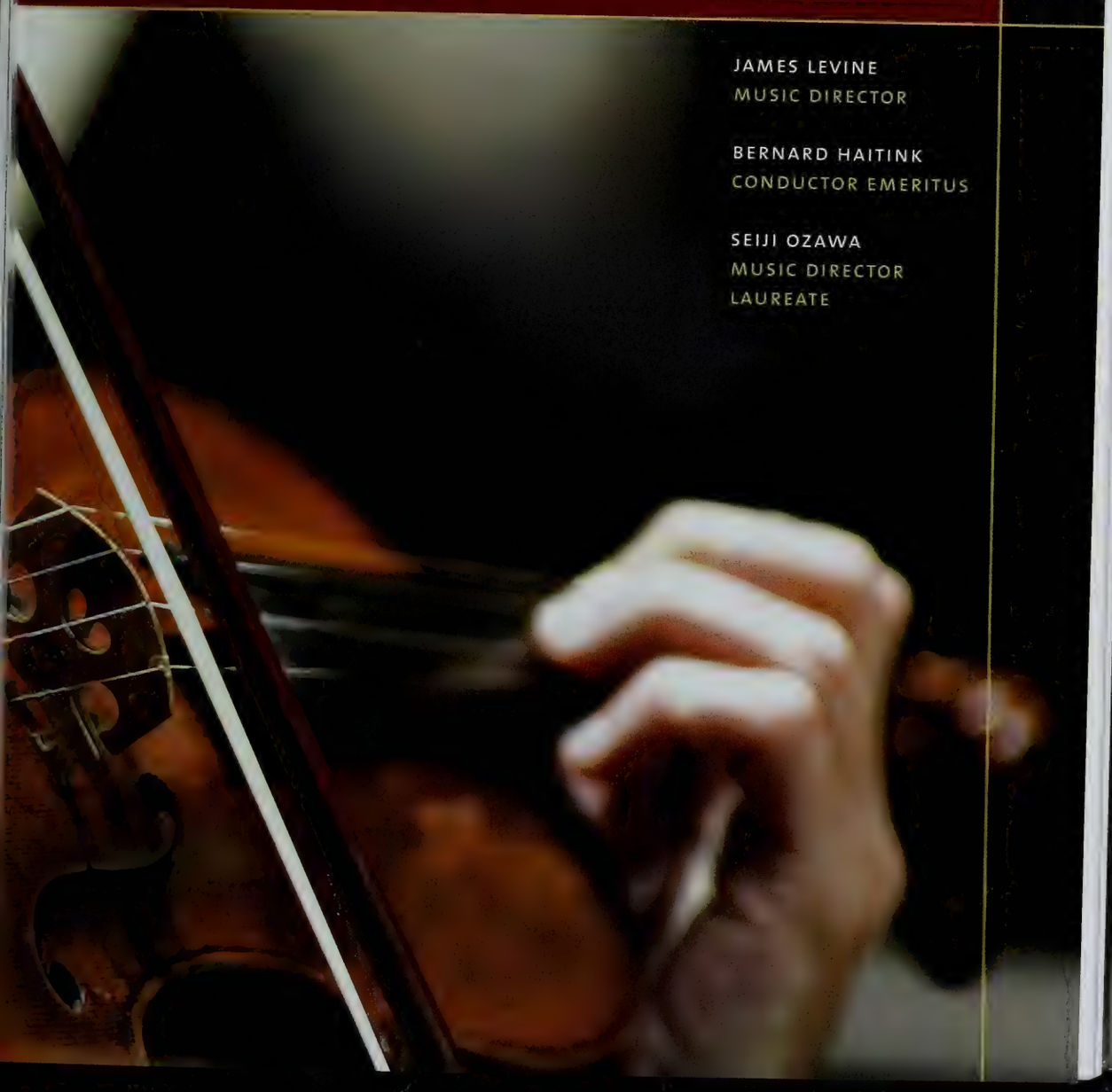
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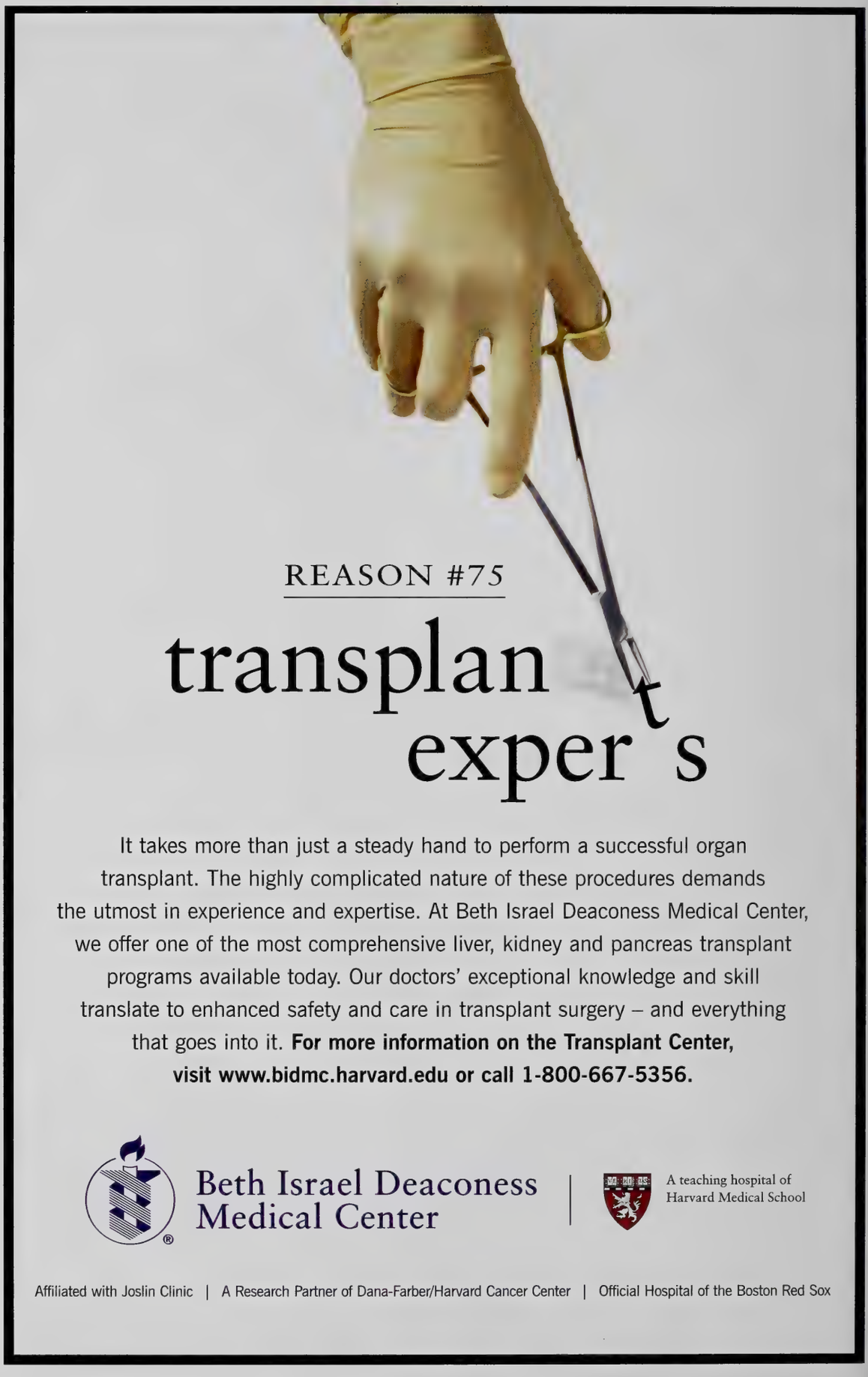
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This week's Pre-Concert Talks are given by Jan Swafford, Tufts University.

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BSO

Boston Symphony Orchestra Announces 2007-08 Season

BSO Music Director James Levine will open the Boston Symphony Orchestra's 127th season on October 4, 2007, leading mezzo-soprano Susan Graham and pianist Jean-Yves Thibaudet in a special Opening Night all-Ravel program; he will close the season in late April/early May of 2008 with unprecedented BSO concert performances of Berlioz's epic opera, *Les Troyens*. The BSO's 2007-08 season will feature a wide variety of the repertoire's most compelling works, among them Mahler's First and Ninth symphonies, and *Das Lied von der Erde*, under Maestro Levine; Smetana's complete *Má Vlast*, also under Levine (the work's first complete Symphony Hall performances by the BSO in 35 years); Bach's *St. Matthew* Passion, to be led by BSO Conductor Emeritus Bernard Haitink; Beethoven's Fifth Symphony under Christoph von Dohnányi; Bruckner's Symphony No. 9 under Marek Janowski; Elgar's *The Dream of Gerontius* under Sir Colin Davis; Mussorgsky's *Pictures at an Exhibition*, and Strauss's *Don Juan*, *Till Eulenspiegel's Merry Pranks*, and *An Alpine Symphony*, under Rafael Frühbeck de Burgos; Saint-Saëns's *Organ Symphony* led by Charles Dutoit, with organist James David Christie; Shostakovich's Symphony No. 5 with Daniele Gatti, and Tchaikovsky's *Pathétique* Symphony with Robert Spano conducting.

In addition (and among other things), Maestro Levine conducts the world premieres of Elliott Carter's Horn Concerto with BSO principal James Sommerville, William Bolcom's Symphony No. 8 with the Tanglewood Festival Chorus, and John Harbison's Symphony No. 5, as well as the American premiere of Henri Dutilleux's *Le Temps l'Horlage* with soprano Renée Fleming. He also leads the BSO in the two Brahms piano concertos with soloist Evgeny Kissin, and appears as pianist with German bass-baritone Thomas Quasthoff in a performance of Schubert's *Winterreise*.

The roster of guest conductors also includes Mark Elder, Miguel Harth-Bedoya, and, in their BSO debuts, two alumni of the Tanglewood Music Center—newly appointed BSO Assistant Conductor Julian Kuerti and German conductor Markus Stenz. Also among next season's soloists are pianists Leif Ove Andsnes (for Rachmaninoff's Piano Concerto No. 2), Leon Fleisher (Beethoven's *Emperor* Concerto), Garrick Ohlsson (the Schumann concerto), András Schiff (Bartók's Piano Concerto No. 3), Peter Serkin (Berg's Chamber Concerto for piano and violin with thirteen wind instruments, also to feature violinist Isabelle Faust), Mitsuko Uchida (Mozart's Piano Concerto No. 23 in A, K.488), and Lars Vogt (Beethoven's Third Concerto); cellists Yo-Yo Ma (Golijov's *Ausencia* and *Azul*) and Truls Mørk (Shostakovich's Cello Concerto No. 1); organist Simon Preston (Poulenc's Concerto for Organ, Timpani, and Strings); BSO principal harpist Ann Hobson Pilot (Martin's *Petite Symphonie concertante*, also featuring pianist Randall Hodgkinson and harpsichordist Mark Kroll); and violinists Viviane Hagner (Prokofiev's Violin Concerto No. 1), Vadim Repin (the Sibelius concerto), Christian Tetzlaff (the Berg concerto), and Frank Peter Zimmermann (Mozart's Violin Concerto No. 2, and the American premiere of Australian composer Brett Dean's *The Lost Art of Letter Writing*). Also among the vocal soloists to be featured with the orchestra are Anne Sofie von Otter and Johan Botha in *Das Lied von der Erde*; Sarah Connolly, Ben Heppner, and Gerald Finley in *The Dream of Gerontius*; Thomas Quasthoff in songs of Schubert as orchestrated by Webern, Reger, and Offenbach; Ian Bostridge as the Evangelist in Bach's *St. Matthew* Passion; and Marcello Giordani (as Aeneas), Yvonne Naef (Cassandra), Anne Sofie von Otter (Dido), and Dwayne Croft (Chorebus) in *Les Troyens*.

For information on subscriptions for the Boston Symphony Orchestra's 2007-08 season, please call (617) 266-7575 or 1-888-266-7575; or visit the BSO's website, www.bso.org. Brochures with complete program and ticket information for the 2007-08 subscription

season will be available in April, at which time subscribers will receive their renewal information in the mail. Others may request a brochure by calling (617) 266-1492; by visiting www.bso.org, or by writing to BSO 2007-08 Brochure, Symphony Hall, Boston, MA 02115.

Boston Symphony Chamber Players Sunday, May 6, at 3 p.m. at Jordan Hall at the New England Conservatory

The Boston Symphony Chamber Players conclude their 2006-07 series at Jordan Hall at the New England Conservatory of Music on Sunday afternoon, May 6, at 3 p.m. with a program including Osvaldo Golijov's *Lullaby and Doina*; American composer (and NEC alumnus) David Maslanka's Wind Quintet No. 3, and Schubert's Octet in F for strings and winds, D.803. Tickets at $30, $22, and $17 may be purchased through Symphony-Charge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

The Edward and Joyce Linde Concert Thursday, April 26, 2007

The Boston Symphony concert of April 26 is supported by a generous gift from Joyce and Edward Linde. Mr. Linde has served the Symphony in many capacities and on September 1, 2005, became the chairman of the BSO's Board of Trustees. "Supporting the Symphony is easy for us," the Lindes said. "We think about the personal pleasure we receive at each

Individual tickets are on sale for all concerts in the BSO's 2006-2007 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.



Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

concert, the impact Symphony performances have on audiences here, at Tanglewood, and around the world, and the organization's importance to the cultural life of Boston, a city we love greatly." The Lindes also support the BSO's educational and outreach activities, feeling that the arts should be a part of every student's life.

Mr. Linde serves as President and CEO of Boston Properties, one of the nation's largest Real Estate Investment Trusts. Mrs. Linde is a Trustee of both Boston's Museum of Fine Arts and the DeCordova Museum in Lincoln, Massachusetts.

The Walter Piston Society Concert
Friday, April 27, 2007

The Walter Piston Society honors those who have included the Boston Symphony Orchestra, Boston Pops, or Tanglewood in their long-term plans through a bequest, life-income gift, or other deferred giving arrangement. Members of the Walter Piston Society are offered a variety of benefits, including invitations to events, lectures, and seminars in Boston and at Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report.

Walter Piston (1894-1976), who endowed the principal flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. After studying under Georges Longy, he graduated from Harvard and became chair of Harvard's School of Music. Mr. Piston played piano, violin, flute, saxophone, viola, and percussion. He wrote four books on music theory that are acknowledged classics, and his notable students included Leonard Bernstein. Late in life, the French government bestowed on Mr. Piston the Officier de l'Ordre des Arts et des Lettres.

The Boston Symphony Orchestra wishes to thank and recognize the members of the Walter Piston Society, who have made life-income gifts and/or named the BSO in their estate plans, and has named this Friday's concert in their honor. The support provided by these gifts helps to preserve this great orchestra for future generations.

The Stephen and Dorothy Weber Concert, Saturday, April 28, 2007

The BSO performance on Saturday evening is supported by a generous gift from BSO Trustee Stephen R. Weber and his wife, Dr. Dorothy Altman Weber. Steve and Dottie are longtime Saturday-evening subscribers and have been involved with the BSO for many years, a testament to their continuing appreciation for music and their devotion to the orchestra. "The BSO has become such an important part of our lives, both on a personal level in the joy we get from attending performances and in its role in making Boston such a great city," said Steve and Dottie. "We have been fortunate to have enjoyed the Symphony for so many years; we feel that we have a responsibility to support the orchestra so future generations will experience the extraordinary legacy of musical excellence from which we have benefited." Steve Weber, an alumnus of the University of Pennsylvania and Harvard Business School, retired in 2005 as Managing Director of SG-Cowen Securities Corp. Dottie Weber formerly taught at Northeastern University and was a research psychologist at Boston University Medical Center. She is an alumna of Tufts University and Boston University, where she earned her doctorate in education. The Webers have been supporters of the Boston Symphony Orchestra since the mid-1980s. Steve and Dottie's love of Tanglewood led them to support the campaign to build Ozawa Hall, to endow two seats in the Koussevitzky Music Shed, and to establish the first endowed artist-in-residence position at the Tanglewood Music Center. They have also endowed the Stephen and Dorothy Weber Chair, currently held by BSO cellist Andrew Pearce, and made a generous gift to support The Artistic Initiative. In addition to their financial support of the BSO, Steve and Dottie have also given generously of their time. Elected a Trustee in 2002, Steve had served as an Overseer since 1997. Steve and Dottie are currently co-chairs of the BSO Annual Fund Committee and previously co-chaired the Benefactor Committee for Opening Night at Pops in 1999 and 2000. Steve sits on the Executive Committee and is also co-chair of the Development Committee and a member of the Overseer Nominating Committee. The Boston Symphony Orchestra extends heartfelt thanks to Steve and Dottie Weber for their generosity and commitment to continuing the Symphony's rich musical tradition.

The Nathan R. Miller Family Concert
Tuesday, May 1, 2007

The performance of May 1, 2007, by the Boston Symphony Orchestra is supported by a generous gift from the Nathan R. Miller

Family. The BSO greatly appreciates their generous support. Mr. Miller became a Trustee of the BSO in 2003, having served as an Overseer since 1988. As a Great Benefactor, Mr. Miller is a long-standing supporter of the BSO and is well known for his gift of the Miller Room at Symphony Hall.

Nathan and his wife Lillian, who attended the New England Conservatory of Music, have a very strong commitment to music and the universal joy it brings. In 1985, the Millers' regard for then BSO Music Director Seiji Ozawa prompted them to establish the Seiji Ozawa Endowed Conducting Fellowship at the Tanglewood Music Center. They also endowed the Lillian and Nathan R. Miller Chair in the cello section of the BSO in 1987, and have named seats in Symphony Hall.

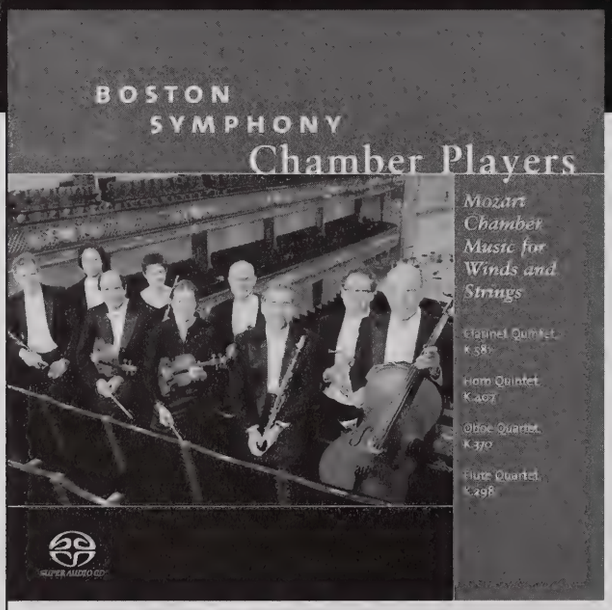
The Nathan R. Miller family continues to be among the BSO's most generous philanthropists, and we warmly thank them for their support.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Jan Swafford of Tufts University discusses Johannes Brahms. Next week, to conclude the season, BSO Director of Program Publications Marc Mandel discusses Shostakovich and Beethoven (May 3-5).

Free Tours of Symphony Hall

If you would like to learn more about the BSO and Symphony Hall, take advantage of the BSO's free behind-the-scenes tour of Symphony Hall. Experienced members of the Boston Symphony Association of Volunteers unfold the history and traditions of the Boston Symphony Orchestra—its musicians, conductors, and supporters—as well as offer information about the Hall. Tours of the Hall are offered during BSO performance weeks



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throughout the subscription season (September-May), beginning at the Massachusetts Avenue lobby entrance on the first Saturday of the month at 1:30 p.m. and every Wednesday at 4:30 p.m. (schedule subject to change). Please call to confirm specific date and time. Private group tours can be arranged in advance. For more information, please contact the Volunteer Office at (617) 638-9390 or bsav@bso.org.

BSO Members in Concert

Ronald Knudsen leads the New Philharmonia Orchestra in the third of its 2006-07 "Classics Concerts" on Saturday, April 28, at 8 p.m. at Medfield High School and on Sunday, April 29, at 3 p.m. at First Baptist Church in Newton. The program includes Beethoven's *Pastoral* Symphony and *Fidelio* Overture, and the Four Sea Interludes from Britten's *Peter Grimes*. Tickets are $25, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit www.newphil.org.

Founded by BSO violinist Wendy Putnam, the Concord Chamber Players close their 2006-07 season with a special children's concert at the Emerson Umbrella Center for the Arts in Concord, on Sunday, April 29, at 2 p.m.: Jonathan Keren's musical version of Dr. Seuss's *The Cat in the Hat*, performed by the young Tel Aviv Trio in conjunction with the New England Conservatory's Educational Outreach program. Tickets are $10 to $20. For more information, call (978) 371-9667 or visit www.concordchambermusic.org.

BSO Assistant Personnel Manager Bruce Creditor will be the clarinetist with the MONTAGE Music Society in performances of Berio's *Lied* for solo clarinet and Libby Larsen's *Black Birds, Red Hills*, for clarinet, viola, and piano on Saturday, May 5, at 2 p.m. at the Brookline Public Library on Washington Street, on a program also including Stephen Paulus's *Art Suite* and Bohuslav Martinů's Piano Quartet. The concert is free and open to the public. For more information, visit www.montagemusicsociety.org.

Ronald Knudsen leads the New Philharmonia Orchestra in "Picture This!," featuring works of Beethoven and Britten—the third of the orchestra's 2006-07 "Family Discovery" concerts—on Saturday, May 5, at 2 p.m. at Babson College in Wellesley. Tickets are $14, with discounts for seniors, students, and families, and may be ordered by calling (617) 527-9717 or online at www.newphil.org.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 or TDD/TTY (617) 638-9289. Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any inquiries left at other times.

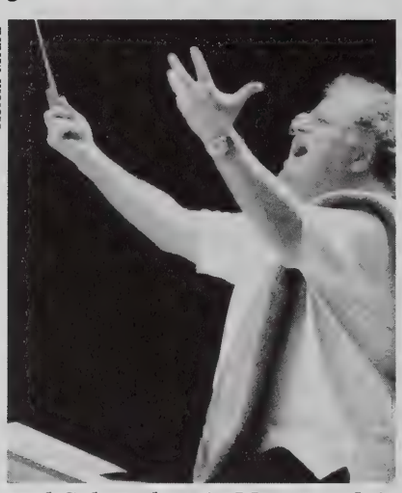
Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915*, Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra, and Dvořák's *New World* Symphony; the conclusion of the two-season Beethoven/Schoenberg project (this year including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*); Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Brahms, Harbison, Haydn, Mozart, Ravel, and Schumann. Highlights of Mr. Levine's 2007 Tanglewood season with the BSO will include an Opening Night program of Mendelssohn and Tchaikovsky; Mahler's Symphony No. 3; a concert pairing Bartók's *Bluebeard's Castle* with Brahms's First Symphony; and Berlioz's *La Damnation de Faust*, as well as works by Beethoven, Carter, Harbison, Mozart, Ives, and Ravel. In addition he will lead a concert performance with the Tanglewood Music Center Orchestra of Verdi's *Don Carlo* and a staged Tanglewood Music Center production of Mozart's *Così fan tutte*. Also at the Tanglewood Music Center, he will continue to work with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Then, in late August and early September, he and the BSO will make their first European tour together, to include the Lucerne Festival, the Schleswig-Holstein Festival in Hamburg, Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine leads new Met productions of Puccini's *Madama Butterfly* (including a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*, and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS

Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, and a 2006 *Opera News* Award.



Michael J. Lutch



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Symphony No. 3 in F, Opus 90

Allegro con brio
Andante
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Allegro – Un poco sostenuto

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Adagio
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Johannes Brahms
Symphony No. 3 in F, Opus 90



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his Third Symphony during a stay at Wiesbaden in the summer of 1883; the two middle movements may date back to a never-completed "Faust" project on which Brahms was working in 1880-81. Hans Richter led the Vienna Philharmonic in the first performance of the F major symphony on December 2, 1883. It was first heard in America at one of Frank Van der Stucken's "Novelty Concerts" at New York's Steinway Hall on October 24, 1884. Wilhelm Gericke gave the first Boston Symphony performances on November 7 and 8, 1884, on which occasion the reviewer for the Boston Gazette commented that, "like the great mass of the composer's music, it is painfully dry, deliberate and ungenial; and like that, too, it is free from all effect of seeming spontaneity." Gericke himself afterwards recalled that "the audience left the hall in hundreds." The Brahms Third has also been given at BSO concerts by Arthur Nikisch, Emil Paur, Max Fiedler, Otto Urack, Kark Muck, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Guido Cantelli, Erich Leinsdorf, Colin Davis, Charles Wilson, Seiji Ozawa (including the most recent subscription performances, in April 1997), Bernard Haitink, Marek Janowski, Jeffrey Tate, and James Levine (the most recent Tanglewood performance, on July 22, 2005). The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

Elisabet von Herzogenberg writing to Brahms from Leipzig on February 11, 1884:

> Ah, the bitter, bitter parting! We are in the act of sending away our dear, dear symphony. Yesterday was Sunday, when the parcel should have been taken to post before 11 o'clock, but I couldn't bear it!... I have managed to commit the two middle movements to memory most beautifully, and the first one very nearly. So I can amuse myself endlessly with the treasure I have stored, though the remainder bothers me sadly. It is now my very best friend—the symphony—and the giver of it a real benefactor.

In November 1883 his close friends the Herzogenbergs had asked Brahms for a look at the new symphony so they could study it in advance of its first Leipzig performance on February 7, 1884. On January 11 the composer wrote that they would soon have the score in a two-piano arrangement, already referring to it as "the too, too famous F major" and noting that "the reputation it has acquired makes me want to cancel all my engagements."

Another more famous respondent to Brahms's new symphony (likewise in its two-piano version) was Clara Schumann, who wrote on February 11, 1884, from Frankfurt:

> I don't know where this letter will find you, but I can't refrain from writing it because my heart is so full. I have spent such happy hours with your wonderful creation... that I should like at least to tell you so. What a work! What a poem! What a harmonious mood pervades the whole! All the movements seem to be of one piece, one beat of the heart, each one a jewel! From start to finish one is wrapped about with the mysterious charm of the woods and forests. I could not tell you which movement I loved most. In the first I was charmed straight away by the gleams of dawning day, as if the rays of the sun were shining through the trees. Everything springs to life, everything breathes good cheer, it is really exquisite! The second is a pure idyll; I can see the worshippers kneeling about the little for-



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est shrine, I hear the babbling brook and the buzz of the insects. There is such a fluttering and a humming all around that one feels oneself snatched up into the joyous web of Nature. The third movement is a pearl, but it is a grey one dipped in a tear of woe, and at the end the modulation is quite wonderful. How gloriously the last movement follows with its passionate upward surge! But one's beating heart is soon calmed down again for the final transfiguration which begins with such beauty in the development motif that words fail me! How sorry I am that I cannot hear the symphony now that I know it so well and could enjoy it so much better. This is a real sorrow for me...

The symphony had its first performance in Vienna on December 2, 1883, under Hans Richter, and was successful despite the presence in the audience of a vocal Wagner-Bruckner faction which held against Brahms both his fame as a composer and his friendship with the critic Eduard Hanslick. Hanslick had heard the symphony already in one of two two-piano readings Brahms arranged for his friends before the actual premiere. In his review Hanslick pronounced the F major "a feast for the music lover and musician" and, of Brahms's symphonies to that time, "artistically the most perfect. It is more compactly made, more transparent in detail, more plastic in the main themes."*

An incredible succession of performances followed: Joseph Joachim, who had led the English premiere of the Brahms First in Cambridge, England, in 1877, introduced the Third to Berlin at the Academy of Music on January 4, 1884. At the end of the month Berlin heard the symphony again, twice in succession, with the Berlin Philharmonic under Franz Wüllner on the 28th (on which occasion Brahms performed his B-flat piano concerto) and then under Brahms himself the next night. By mid-February the composer

*According to Hanslick, Richter christened the F major symphony as "Brahms's *Eroica*" shortly before the premiere. And like Beethoven in his Third Symphony, Brahms marks his first movement "Allegro con brio."



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had led performances also in Wiesbaden, at the Gewandhaus in Leipzig, and at a Gürzenich concert in Cologne. At Meiningen, where his friend Hans von Bülow had three years earlier offered Brahms the renowned court orchestra as a "rehearsal orchestra" to try out his new works (providing the composer a sense of security that may have been a factor in his turning later to the creation of the Fourth Symphony), Bülow actually programmed the Third twice on a single concert!*

Brahms had already secured his reputation as an orchestral composer with the premiere of his Variations on a Theme by Haydn in Vienna in November 1873. Already behind him were his First Piano Concerto, the D major Serenade, Op. 11, and the A major Serenade, Op. 16, all dating from the late 1850s. Some material for the First Symphony also dates back to that time, but that work had to wait for its completion until 1876, by which time Brahms was able finally to overcome his strong reservations about following in Beethoven's footsteps. The Second Symphony followed without hesitation a year later, and the Violin Concerto came a year after that, both being products of Brahms's particularly productive summer work habits. Likewise the Third Symphony in 1883: having been occupied with thoughts for the symphony for some time, he interrupted a trip to the Rhine, renting accommodations in Wiesbaden so that he could complete the work and apparently writing it out without pause.

When Brahms conducted his Third Symphony at a Hamburg Philharmonic concert in December 1884, one critic reported that

> Brahms's interpretation of his works frequently differs so inconceivably in delicate rhythmic and harmonic accents from anything to which one is accustomed, that the apprehension of his intentions could only be entirely possible to another

*When Bülow celebrated his sixtieth birthday on January 8, 1890, Brahms sent him as a gift the autograph manuscript of the Third Symphony.



Elisabet von Herzogenberg



Clara Schumann

A view from abroad.

Mr. & Mrs. Galen Stone, Fox Hill Village residents



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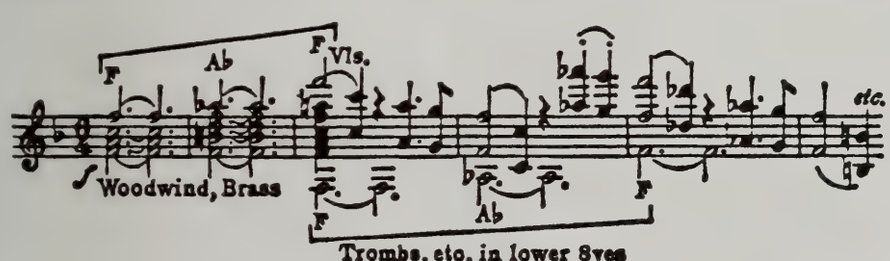
man possessed of exactly similar sound-susceptibility or inspired by the power of divination.

Writing about his Fourth Symphony at a later time, Brahms had this to say:

> I have marked a few tempo modifications in the score with pencil. They may be useful, even necessary, for the first performance. Unfortunately they often find their way into print (with me as well as with others) where, for the most part, they do not belong. Such exaggerations are only necessary when a composition is unfamiliar to an orchestra or a soloist. In such a case I often cannot do enough pushing or slowing down to produce even approximately the passionate or serene effect I want. Once a work has become part of the flesh and blood, then in my opinion nothing of that sort is justifiable any more. In fact, the more one deviates from the original, the less artistic the performance becomes. With my older works I frequently find that everything falls into place without much ado and that many marks of the above-mentioned type become entirely superfluous. But how often does not someone try to make an impression nowadays with this so-called free artistic rendition—and how easy this is, even with the poorest orchestra and but a single rehearsal! An orchestra like that of Meiningen ought to take special pride in showing just the opposite.

These observations seem particularly relevant to a consideration of the Third Symphony, the most difficult of the four for a conductor to bring off successfully, and not just because all four movements end quietly. Early in this century, Tovey described the F major as "technically by far the most difficult [of Brahms's symphonies], the difficulties being mainly matters of rhythm, phrasing, and tone." One might expand upon this by mentioning the swift alternation of sharply contrasted materials during the course of the first movement, and the need to make both clear and persuasive the thematic connections that bind together the first, second, and last movements, a procedure Brahms does not attempt in his other symphonies.* And as the least often performed of the four, the Third remains, in a sense, almost "new" insofar as audiences are concerned, and especially since its tight thematic and architectural structure, and its lean orchestration, stand in sharp contrast to the other three.

The symphony begins Allegro con brio, with a rising motto for winds and brass whose broad 6/4 meter seems almost to hold back forward progress; it is only with the introduction of the main theme, taking the initial motto as its bass line, that the music begins really to move:

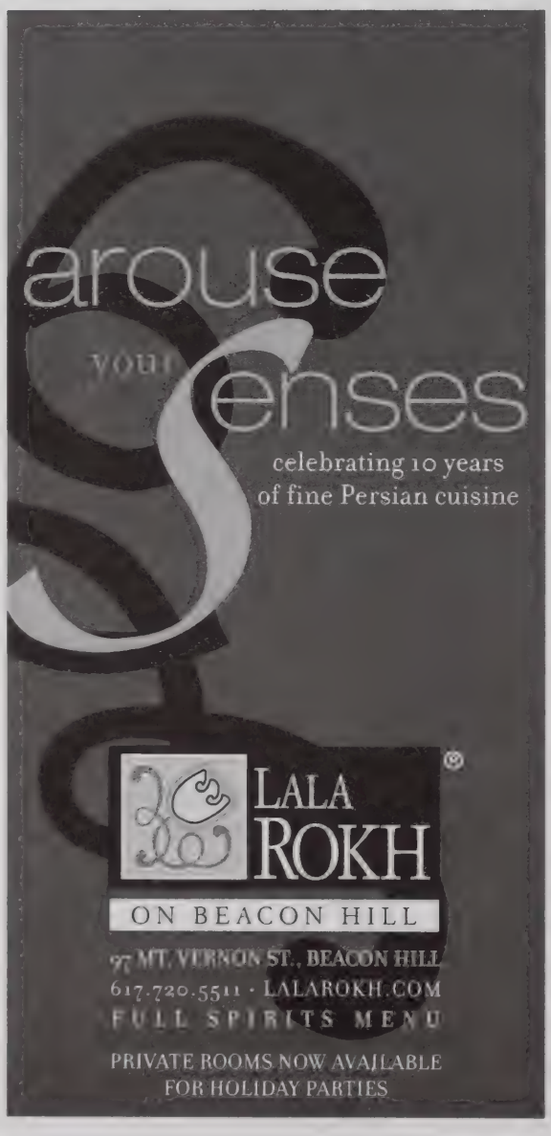


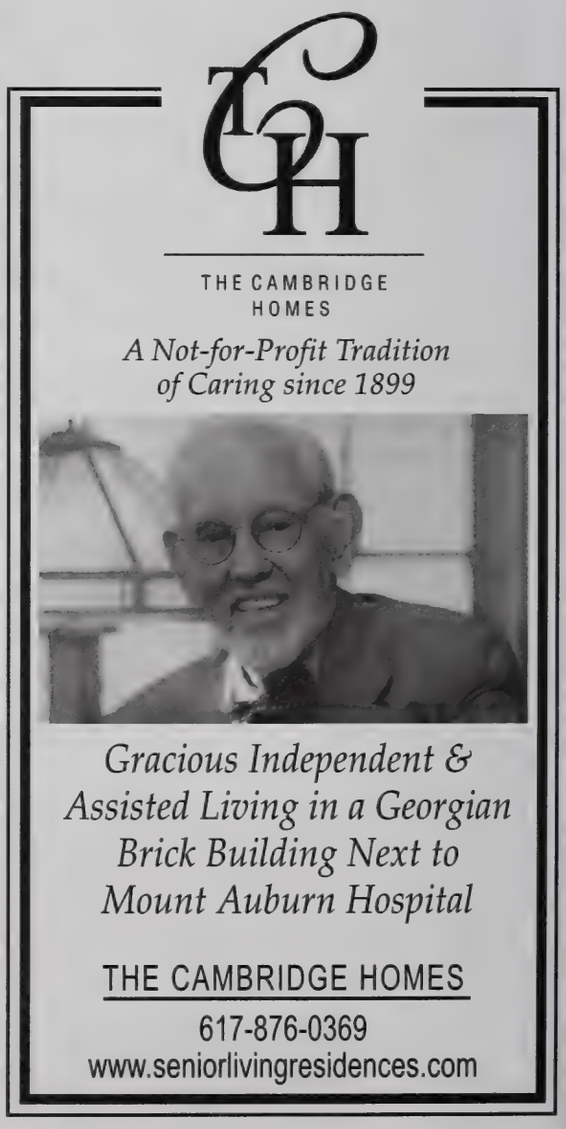
The three-note motto, F–A-flat–F, is Brahms's shorthand for "*frei aber froh*," "free but glad," musical symbolism he had already used in his A minor string quartet, Opus 51, No. 2, as rejoinder to Joseph Joachim's F-A-E, "*frei aber einsam*," "free but lonely," many years before. But the F–A-flat–F motto here serves still another, purely musical purpose: the A-flat suggests F minor rather than F major, an ambiguity to be exploited elsewhere in the symphony. The sweeping main theme gives way to a new idea, tenta-

*One can look to the Schumann Fourth as an important precursor for this procedure in a symphony. One might also note that the main theme of Brahms's first movement echoes a phrase that occurs midway through the slow movement of Schumann's First Symphony.

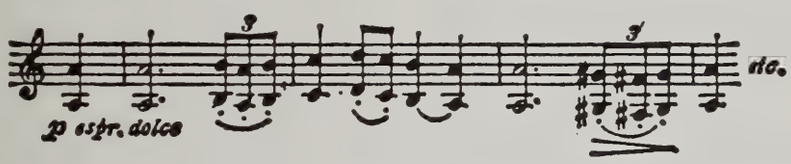
tive in its progress, clinging tenuously to nearly each note before moving to the next, but soon opening out and leading to a graceful theme given first to solo clarinet, then to solo oboe and violas in combination. This theme, in darker colorations, will be prominent in the development section of the movement. Now, however, an increase in activity leads to the close of the exposition, a forceful passage built from stabbing downward thrusts in the strings and a swirling wave of energy beginning in the winds and then encompassing the entire orchestra before grinding to a sudden halt for a repeat of the exposition.

This is a particularly difficult moment rhythmically since the return to the nearly static opening of the movement comes virtually without warning, but there is something about the tight, classical architecture of this shortest of Brahms's symphonies that makes the exposition-repeat an appropriate practice here, and not just a bow to convention. Hearing the beginning twice also helps us recognize the masterstroke that starts the recapitulation, where the motto idea, introduced by a roll on the kettledrum, broadens out both rhythmically and harmonically to propel the music forward in a way the opening of the symphony did not attempt. The motto and main theme will come back in yet another forceful guise to begin the coda, the theme transforming itself there to a chain of descending thirds—Brahms's musical signature in so many of his works—before subsiding to pianissimo for one further, quiet return in the closing measures.





The second and third movements are marked by a contained lyricism, subdued and only rarely rising above a *piano*. Hanslick describes the opening pages of the C major Andante as "a very simple song dialogue between the winds and the deeper strings." The entry of the violins brings emphatic embellishment and the appearance of a new idea, sweetly expressive within a narrow compass, clearly characterized by the repeated pitch at its beginning and the triplet rhythm that stirs its otherwise halting progress:



Brahms will use the repeated-note motive to mysterious effect in this movement, but the entire theme will return to extraordinarily significant purpose later in the symphony.

The third movement is a gentle interlude in C minor, its pregnant melody heard first in the cellos and then in a succession of other instruments, among them combined flute, oboe, and horn; solo horn, solo oboe, and, finally, violins and cellos together. Before the statement by the solo horn, an interlude plays upon a yearning three-note motive again

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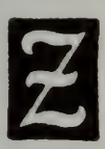
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characterized by a simple repeated-pitch idea. As in the preceding movement, trumpets and drums are silent throughout.

The finale begins with a mysterious dark rustling of strings and bassoons that seems hardly a theme at all, and it takes a moment for us to realize that, contrary to all expectation—but obviously so right once we're aware of it—this last movement is in the minor mode. A pianissimo statement of the second-movement theme quoted earlier steals in so quietly that we barely have time to make the connection. Then, without warning, a fortissimo explosion alerts us already to how ripe for development is Brahms's "non-theme," as in the space of just a few pages it is fragmented and reinterpreted both rhythmically and melodically. This leads to the finale's second theme, a proud and heroic one proclaimed in the richly romantic combined timbres of cellos and horns; this is the music that suggested to Joachim the story of Hero and Leander.* After playing with further muted transformations of the opening idea, the development builds to a climax on overlapping statements of the second-movement theme proclaimed by the orchestra at full volume and hurtling the music into the recapitulation. Only with a quiet transformation in the violas of the opening idea does the energy level finally subside. The symphony's final pages return to the soft serenity of F major with the reemergence in a newly restrained guise of the second-movement theme, followed by allusion to and the return of the F–A-flat–F motto, and, at the end, one last, mist-enshrouded recollection of the symphony's beginning.

—Marc Mandel

*Joachim writing in a letter to Brahms dated January 27, 1884: "I find the last movement of your symphony deep and original in conception.... It is strange that, little as I like reading poetic meanings into music, I have here formed a clear picture of 'Hero and Leander' and this has rarely happened to me in the whole range of music. The second subject in C major recalls to me involuntarily the picture of the intrepid swimmer fighting his way towards the promised goal, in the face of wind and storm. Is that something like your own conception?"



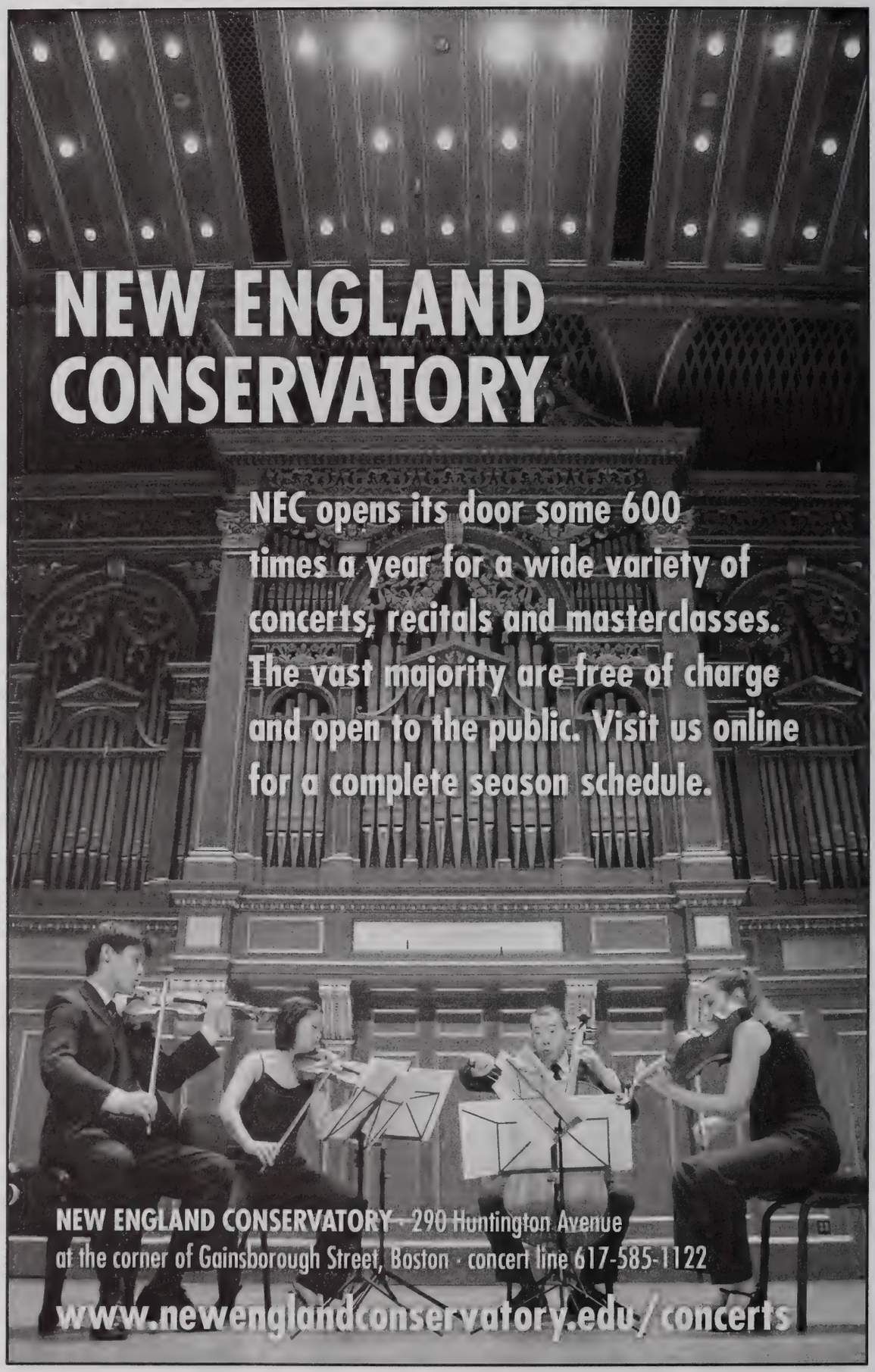
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Johannes Brahms
Piano Concerto No. 1 in D minor, Opus 15



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. His First Piano Concerto took shape over the years 1854-1858. Brahms played the solo part in the first performance, which took place in Hanover on January 22, 1859, with Joseph Joachim conducting. The first American performance of the first movement alone took place in Boston on December 9, 1871, with Marie Krebs as soloist and Theodore Thomas conducting his orchestra. Leopold Godowsky was soloist for the first complete American performance on March 2, 1900, with Theodore Thomas and the Chicago Orchestra. The first Boston Symphony performances of the work took place later that same year, in the BSO's first Symphony Hall season, on November 30 and December 1, 1900, with Wilhelm Gericke conducting and Harold Bauer as soloist. Bauer was also soloist for the next three series of performances: in 1914 under Karl Muck, in 1920 under Pierre Monteux, and in 1925 under Serge Koussevitzky. The concerto has been heard in BSO concerts more frequently since 1930, in performances featuring Artur Schnabel, Myra Hess, Ossip Gabrilowitsch, Leonard Shure, Rudolf Serkin, Claudio Arrau, and Rudolf Firkušný (all with Koussevitzky conducting), Arrau (with Richard Burgin), Jesús María Sanromá (with Leonard Bernstein), Solomon (with Charles Munch), Leon Fleisher (with Pierre Monteux), Rudolf Serkin and Gary Graffman (with Munch), Van Cliburn, Arthur Rubinstein, and Claude Frank (all with Erich Leinsdorf), Frank (with Burgin), Misha Dichter (with Michael Tilson Thomas), Rudolf Serkin, Maurizio Pollini, and Claudio Arrau (all with Ozawa), Garrick Ohlsson (Klaus Tennstedt), Rudolf Firkušný (Eugene Ormandy), Marek Drewnowski (Leonard Bernstein), Daniel Barenboim (Ozawa and, more recently, Ilan Volkov), Emanuel Ax (Andrew Davis and Simon Rattle), John Browning (Jeffrey Tate), Krystian Zimerman (Simon Rattle), Yefim Bronfman (Antonio Pappano), Peter Serkin (including the most recent subscription performances, under Seiji Ozawa in October 2001), and Emanuel Ax again (the most recent Tanglewood performance, under Christoph von Dohnányi on August 3, 2003). In addition to the solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

Admit, when you think of Brahms, you probably think of him as he is in the famous von Beckerath drawing of him at the piano—an older man with grey hair and flowing white beard, stout, sure to light a cigar when he is finished playing, then off to a place called The Red Hedgehog for wine and smoke and conversation, gruff and sometimes outright rude but still capable of turning on charm for the ladies, going for long walks, writing many letters, some of them distressingly arch, spending summers composing in places with names like Portschach, Mürzzuschlag, and Bad Ischl, but unable to tolerate any of them more than three years in a row, and of course writing solid masterpiece after solid masterpiece.

Right enough, but it has nothing to do with the twenty-five-year-old Brahms struggling to bring his D minor piano concerto to completion—"I have no judgment about this piece any more, nor any control over it," he writes to Joseph Joachim on December 22, 1857. Four years earlier, on October 28, 1853, Robert Schumann closed his career as music critic with the celebrated, oft-invoked article *New Paths*:

> ...I have always thought that some day, one would be bound suddenly to appear, one called to articulate in ideal form the spirit of his time, one whose mastery would not reveal itself to us step by step, but who, like Athena, would spring fully



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armed from the head of Zeus. And he is come, a young man over whose cradle graces and heroes have stood watch. His name is Johannes Brahms... and he [bears] even outwardly those signs that proclaim: here is one of the elect.

That year, Brahms had come to the Schumanns in Düsseldorf as a shy, awkward, nearsighted young man, boyish in appearance as well as manner (the beard was still twenty-two years away), blond, delicate, almost wispy. His two longest, closest musical friendships began in 1853—with the violinist, conductor, and composer Joseph Joachim, and with Clara Schumann. Both went through turbulent, painful stages, the one with Joachim much later, but that with Clara almost at once. On February 27, 1854, Robert Schumann, whose career as conductor had collapsed and who had begun to suffer from auditory and visual hallucinations, tried to drown himself, and five days later he was committed to an asylum in Endenich. Clara, pregnant with their seventh child, was desperate, and in the following weeks, Brahms's kindliness, friendship, and gratitude were transmuted into the condition of being passionately in love with this gifted, strong, captivatingly charming and beautiful thirty-five-year-old woman. Moreover, she returned his feelings. In their correspondence there is reference to "the unanswered question." Schumann's death in July 1856 was a turning point in Brahms's relations with Clara, though not the one for which he must have hoped. She seemed more married to Robert than ever, they pulled apart, and it took a while before they settled into the loving, nourishing friendship that endured until Clara's death in May 1896.

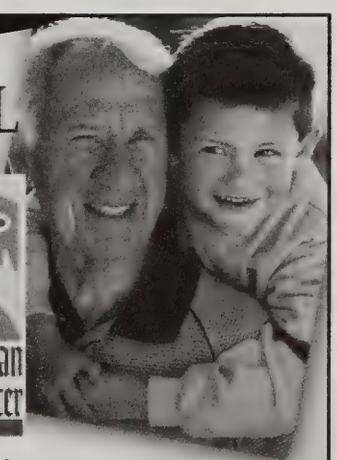
All this time, the music we know as the D minor piano concerto was in Brahms's head, occupying more and more pages of his notebooks, being tried out at the piano (or at two), sent to Joachim for criticism, discussed in letters. It is surely marked by the turmoil of these years, by Robert Schumann's madness and death, by Brahms's love for Clara and hers for him, by their retreat from their passion. Its composition was marked as well by purely musical troubles, by the mixed effect of the very young man's originality, his ambition, his inexperience (particularly with respect to writing for orchestra), his almost overpowering feeling for the past, his trembling sense of his own audacity at inserting himself into history as, somehow, a successor of Bach and Handel, Haydn and Mozart, Beethoven, Schubert, and Schumann.

He set out in 1854 to write a sonata for two pianos, but by June of that year, he was already uncertain about it and wrote to Joachim:

> I'd really like to put my D minor sonata aside for a long time. I have often played the first three movements with Frau Schumann. (Improved.) Actually, not even two pianos are really enough for me.... I am in so confused and indecisive a frame of

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mind that I can't beg you enough for a good, firm response. Don't avoid a negative one either, it could only be useful to me.

In March he had traveled the few miles from Düsseldorf to Cologne in order to hear the Beethoven Ninth for the first time. More than twenty-two years would pass before he allowed himself to complete a symphony and have it performed, but still, from then on, the idea of writing such a work gave him no peace. Before long, the sonata for which two pianos were not enough turned into the symphony it had really wanted to be in the first place (and the choice of D minor, the key of the Beehoven Ninth, for this sonata/symphony is no coincidence). He was reluctant, though, to face the idea of symphony, nor would the sonority of the piano go away. To turn the music into a piano concerto seemed to be the answer, and by April 1856 he was sending drafts to Joachim ("You know how infinitely you could please me—if it's worth the effort at all—by looking at it very carefully and passing on to me even the most trivial of your thoughts and reservations").



Robert and Clara Schumann

Joachim to Brahms, December 4, 1856:

> I don't know whether you will be pleased by my penciled suggestions and wish you'd soon answer that unstated question, best of all by simply sending me the concerto's continuation.... I become more fond of the piece all the time, though certain things don't altogether convince me compositionally: from page 21 to 24 it's too fragmentary, not flowing enough—restless rather than impassioned—just as in general, after the significant opening and the wonderfully beautiful song in minor, I miss an appropriately magnificent second theme—I do realize that something commensurately elevated and beautiful in major, something that could compete in breadth with the

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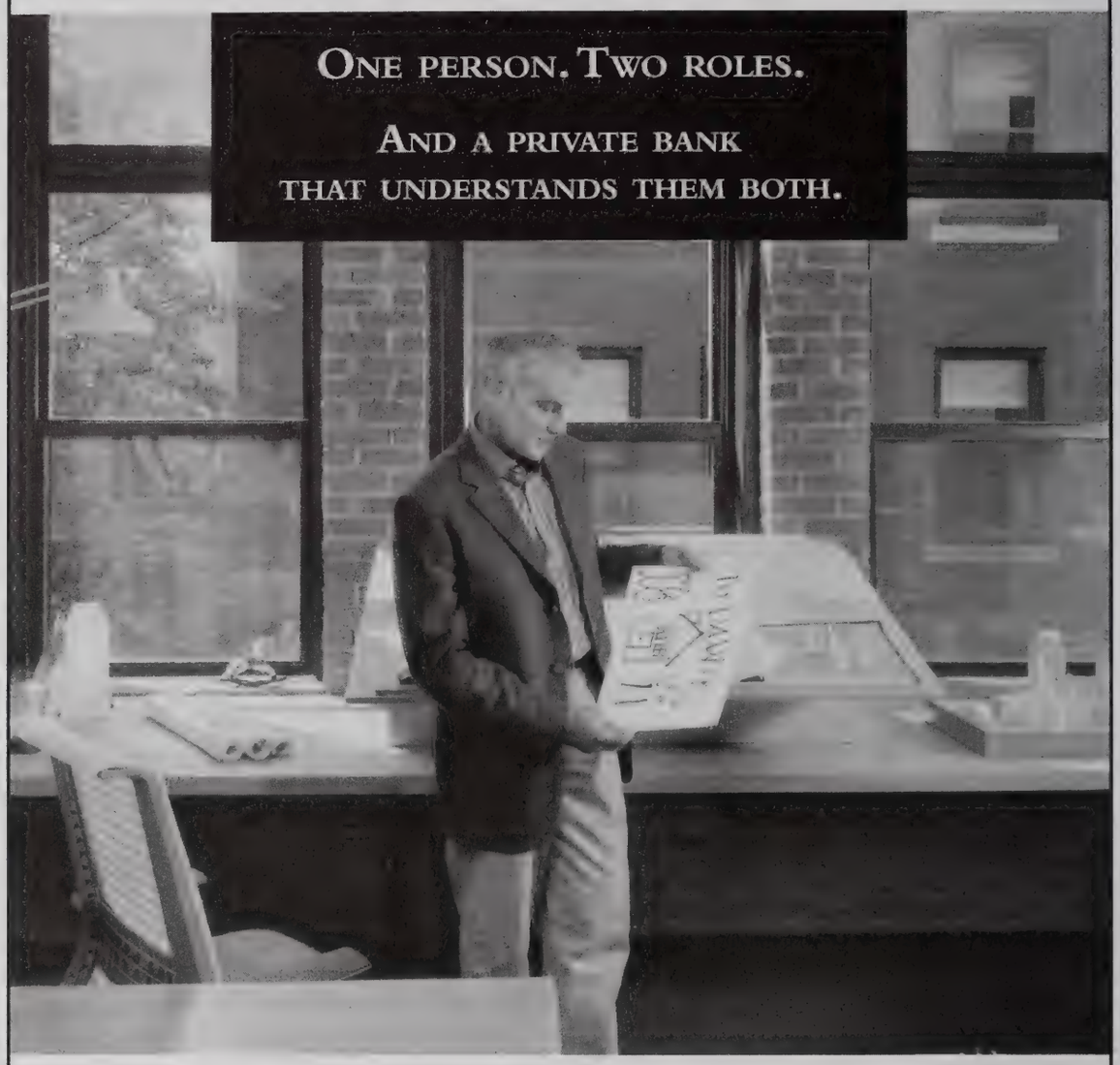
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opening idea, must be hard to find—but even these reservations don't blind me to the many glories of the movement.

Brahms to Joachim, December 12, 1856:

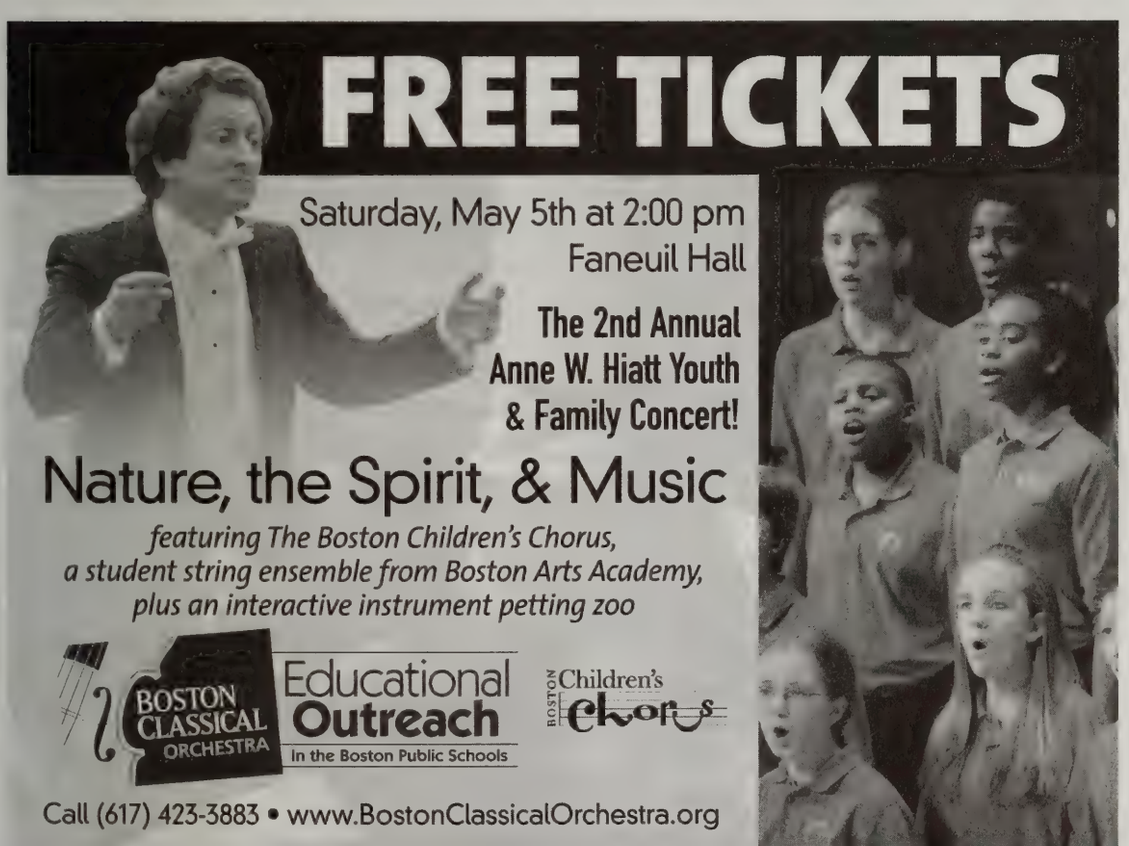
So here is the finale, just to be rid of it at last. Will it be good enough for you? I doubt it. The end was really meant to be good, but now it doesn't seem so to me. A thousand thanks for having looked over the first movement so benevolently and exactly. I have already learned a lot from your beautiful commentary.... Scold and cut all you want.

Brahms to Joachim, early January 1857:

You're not embarrassed to make heavy and heavier cuts in the rondo, are you? I know very well that they're needed. Send it soon. Here's the first movement, copied over for a second—and, please, severe—going over.... Oddly enough, an Adagio is going along as well. If I could only rejoice over a successful Adagio. Write to me about it, and firmly. If you like a little bit, show it to our dear friend, otherwise not.... I like the little alteration on page 19, line 2, but doesn't it remind me of Wagner?... Dear Joseph, I am so happy to be able to send you my things, it makes me feel doubly sure.

Joachim to Brahms, January 12, 1857:

Your finale—all in all, I find it really significant: the pithy, bold spirit of the first theme, the intimate and soft B-flat major passage, and particularly the solemn reawakening toward a majestic close after the cadenza, all that is rich enough to leave an uplifting impression if you absorb these principal features. In fact, I even believe that even after the impassioned spaciousness of the first movement and the elevating reverence of the second it would make a satisfying close to the whole concerto—were it not for some uncertainties in the middle of the movement, which disturb the beauty and the total effect through a kind of instability and stiffness. It



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> sounds as though the themes themselves had been invented by the creative artist in very heat of inspiration, but then you hadn't allowed them enough time to form proper crystals in the process of fermentation. [There follow several pages of detailed criticism of the harmonic structure and some questions about the scoring.] ...A conversation with Frau Schumann led me to think it would be well if you wrote another finale, revision often being more trouble than new invention. But that would be a waste of so much that is meaningful in the rondo, and perhaps you can bring yourself back to the point of working with your original impetuosity so as to make those few places over—I'd like that.

So it went for months more, with revisions, with decisions to leave certain things alone ("I'm returning one passage still with the mark of Cain on its forehead"), with inquiries about horn transpositions, the risk involved in assigning a solo to the third horn ("The players in Hamburg and Elberfeld are worthless, and who knows about other orchestras?"), about the advisability of omitting the piccolo altogether (he did, settling finally on a contained and classical orchestra with woodwinds and trumpets in pairs, four horns, kettledrums, and strings). In December 1857 he wrote the despairing sentence already quoted: "I have no judgment about this piece any more, nor any control over it," adding "Nothing sensible will ever come of it." To which Joachim sensibly replied, "*Aber Mensch*, but I beg you, man, please for God's sake let the copyist get at







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the concerto." "I made more changes in the first movement," Brahms reported in March 1858 and even risked not sending them to Joachim. That good friend made his orchestra available for a reading rehearsal in Hanover in April, and bit by bit, Brahms came to face the inevitable: he must let it go and perform it.

The premiere in Hanover went well enough, but the performance in the more important city of Leipzig a few days later was a disaster:

> No reaction at all to the first and second movements. At the end, three pairs of hands tried slowly to clap, whereupon a clear hissing from all sides quickly put an end to any such demonstration.... I think it's the best that could happen to one, it forces you to collect your thoughts and it raises courage. After all, I'm still trying and groping. But the hissing was really too much, yes?

"For all that," Brahms wrote in the same letter to Joachim, "one day, when I've improved its bodily structure, this concerto will please, and a second will sound very different." He was right on both points (though, in fact, he revised only some details). He became a master. For the solemn, sarabande-like slow movement of the D minor symphony-that-never-was, he found a beautiful use when he set to it the words "For all flesh is as grass, and all the glory of man as the flower of grass" in his *German Requiem*. And who would want the D minor concerto to be other than it is, great and with rough edges, daring and scarred, hard to make sound well, and holding in its Adagio, over which he once inscribed the words "*Benedictus qui venit in nomine Domini*," all that in his painful, Werther-like loyalty and love he had felt about Robert and Clara Schumann?

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*. Essays by Mr. Steinberg on a variety of musical subjects also appear in *For the Love of Music–Invitations to Listening*, also from Oxford University Press.



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Important, relatively recent additions to the Brahms bibliography include Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback), Walter Frisch's *Brahms: The Four Symphonies* (Yale University paperback), *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford), and *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton). An important new addition to the bibliography is Peter Clive's *Brahms and his World: A Biographical Dictionary*, which includes a chronology of the composer's life and works followed by alphabetical entries on just about anyone you might think of who figured in Brahms's life (Scarecrow Press); this follows Clive's earlier, similar books, *Mozart and his Circle* (Yale University Press) and *Beethoven and his World* (Oxford University Press). The Brahms entry in the 2001 New Grove Dictionary of Music and Musicians is by George S. Bozarth and Walter Frisch; the entry in the 1980 Grove was by Heinz Becker. Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the Master Musicians series (Schirmer). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides includes discussion of Brahms's symphonies, concertos, serenades, *Haydn* Variations, and overtures (University of Washington paperback). Michael Musgrave's *The Music of Brahms* concentrates on the music (Oxford paperback), as does Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's notes on the four Brahms symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback); his notes on the Brahms concertos (the two piano concertos, the Violin Concerto, and the Double Concerto for violin and cello) are in his second such compilation, *The Concerto–A Listener's Guide* (also Oxford paperback). Donald Francis Tovey's notes on the Brahms symphonies and concertos can be found among his *Essays in Musical Analysis* (Oxford paperback).

Emanuel Ax recorded the Brahms First Piano Concerto with James Levine and the Chicago Symphony Orchestra in 1983 (Sony Classical, recently reissued in a two-disc set with Ax's Boston Symphony recording of the Second Concerto with Bernard Haitink conducting, and solo piano music of Brahms). Bernard Haitink has made two recordings of Brahms's Piano Concerto No. 1—with Vladimir Ashkenazy and the Concertgebouw Orchestra of Amsterdam (Decca) and with Claudio Arrau also with the Concertgebouw Orchestra (Philips). Other noteworthy recordings include Steven Kovacevich's with Wolfgang Sawallisch and the London Philharmonic (EMI), Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony Classical), Nelson Freire's with Riccardo Chailly and the Gewandhaus Orchestra of Leipzig (Decca), Maurizio Pollini's with Karl Böhm and the Vienna Philharmonic (Deutsche Grammophon), Peter Serkin's with Robert Shaw and the Atlanta Symphony (Intersound), and Krystian Zimerman's with Sir Simon Rattle and the Berlin Philharmonic (Deutsche Grammophon). The Boston Symphony Orchestra recorded the Brahms First Piano Concerto three times for RCA: with soloist Gary Graffman under Charles Munch in 1958, with Van Cliburn under Erich Leinsdorf in March 1964, and with Arthur Rubinstein under Leinsdorf in April 1964. Among much older versions, an important one to know is Solomon's, recorded in 1952 with Rafael Kubelik conducting the Philharmonia Orchestra (Testament).

Bernard Haitink recorded all four Brahms symphonies with the Boston Symphony Orchestra between 1990 and 1994 (Philips). Previously he had recorded them with the Concertgebouw Orchestra of Amsterdam (Philips); more recently he has recorded them with the London Symphony Orchestra (LSO Live). Earlier Boston Symphony accounts



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of the Brahms Third were recorded by Serge Koussevitzky in 1945 (originally RCA; reissued on a Pearl compact disc with Koussevitzky's 1938/39 BSO Brahms Fourth) and by Erich Leinsdorf in 1966 (RCA). BSO Music Director James Levine has recorded the four Brahms symphonies twice: in 1975-76 with the Chicago Symphony Orchestra (RCA) and "live" with the Vienna Philharmonic between 1992 and 1995 (Deutsche Grammophon). Other noteworthy cycles of all four symphonies include Nikolaus Harnoncourt's with the Berlin Philharmonic (Teldec); Charles Mackerras's with the Scottish Chamber Orchestra, in "period style" with interpretive choices suggested by documentation from Meiningen, Germany, where Brahms himself frequently conducted the orchestra (Telarc); Daniel Barenboim's with the Chicago Symphony Orchestra (Erato), and Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon). The young British conductor Daniel Harding's pairing of Brahms's Third and Fourth symphonies with the Deutsches Kammerphilharmonie Bremen is marked by youthful exuberance, a strong sense of rhythm, an informed sense of period style—including antiphonal seating of the first and second violins—and clear textures (Virgin Classics). Though seemingly unlisted at the moment, George Szell's recording of the Brahms Third with the Cleveland Orchestra is well worth tracking down (Sony Classical).

For those interested enough in historic recordings to listen through dated sound, there are recordings of the Brahms Third by Wilhelm Furtwängler with the Berlin Philharmonic (Music & Arts), Guido Cantelli with the Philharmonia Orchestra (Testament), and Arturo Toscanini with the NBC Symphony (preferably the February 1941 concert performance available for at least a while on Naxos, and much preferable to his commercial recording for RCA) and the Philharmonia Orchestra of London (from a 1952 Brahms cycle with that orchestra, on Testament). The Brahms recordings of Willem Mengelberg with the Concertgebouw Orchestra of Amsterdam (Naxos Historical) and of Felix Weingartner with the London Philharmonic and London Symphony Orchestra (recently reissued on budget-priced Living Era CDs) will be important to anyone interested in the recorded history and performance practice of these works. Mengelberg's Brahms Third is from 1931; Weingartner's, with the London Philharmonic, is from 1938.

—Marc Mandel




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THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

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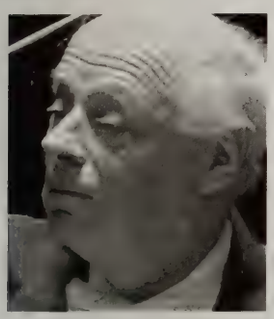
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Bernard Haitink



Appointed principal conductor of the Chicago Symphony Orchestra from the start of the 2006-07 season, Bernard Haitink has led many of the world's major orchestras, including more than twenty-five years as music director of Amsterdam's Royal Concertgebouw Orchestra. He has also previously held posts as music director of the Dresden Staatskapelle, the Royal Opera–Covent Garden, Glyndebourne Festival Opera, and the London Philharmonic. He is conductor laureate of the Royal Concertgebouw Orchestra, conductor emeritus of the Boston Symphony Orchestra, and an honorary member of the Berlin Philharmonic. He has made frequent guest appearances with the Berlin Philharmonic, Vienna Philharmonic, Bavarian Radio Symphony Orchestra, London Symphony Orchestra, and other leading orchestras. Highlights of Mr. Haitink's 2006-07 season so far have included a Beethoven cycle with the London Symphony Orchestra at New York's Lincoln Center in October, and a series of November concerts in Amsterdam, Frankfurt, and Vienna with the Royal Concertgebouw Orchestra to mark the fiftieth anniversary of his first appearance with them. Other engagements this season include performances at this year's Salzburg Easter Festival with the Berlin Philharmonic, and a return to the world of opera after a five-year absence with performances of *Parsifal* in Zurich, and *Pelléas et Mélisande* at the Théâtre des Champs-

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Élysées in Paris. Mr Haitink has recorded widely for the Philips, Decca, and EMI labels, including complete cycles of Mahler, Bruckner, and Schumann symphonies with the Concertgebouw and extensive repertoire with the Berlin Philharmonic, Vienna Philharmonic, and Boston Symphony Orchestra. His most recent recordings are the complete Brahms and Beethoven symphonies with the London Symphony Orchestra on LSO Live. His discography also includes many opera recordings with the Royal Opera and Glyndebourne, as well as with the Bavarian Radio Orchestra and Dresden Staatskapelle. His recording of Janáček's *Jenůfa* with the orchestra, soloists, and chorus of the Royal Opera House, Covent Garden, received a Grammy Award for best opera recording in 2004. With the Boston Symphony Orchestra he has recorded Brahms's four symphonies and Alto Rhapsody, orchestral works of Ravel, and Brahms's Piano Concerto No. 2 with soloist Emanuel Ax. Mr. Haitink has received many international awards in recognition of his services to music, including both an honorary Knighthood and the Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. He was recently named *Musical America*'s "Musician of the Year" for 2007. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971, became the orchestra's principal guest conductor in 1995, and was named conductor emeritus of the BSO in 2004. In addition to concerts in Boston, he has led the orchestra at Tanglewood (appearing there for the first time in 1994), Carnegie Hall, and on a 2001 tour to the European



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UPCOMING CONCERTS

Fri. Mar. 23, 7:30 p.m. NEC's Jordan Hall, Boston
Sat. Mar. 24, 7:30 p.m. Tabor Academy's Fireman Center, Marion
Sun. Mar. 25, 7:30 p.m. Sanders Theatre, Cambridge

Schumann	Piano Trio in G minor, Op. 110
Ned Rorem	Trio for Flute, Cello and Piano
Brahms	Clarinet Quintet in B minor, Op. 115

Fri. Apr. 27, 7:30 p.m. NEC's Jordan Hall, Boston
Sun. Apr. 29, 7:30 p.m. Sanders Theatre, Cambridge

George Tsontakis	Piano Quartet No. 2 (1999)
Korngold	Suite for Strings and Piano Left Hand, Op. 23
Mendelssohn	String Octet in E-flat major, Op. 20

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summer music festivals. His most recent BSO appearances were for two subscription programs last season (Ravel/Mozart/Debussy/Roussel in January 2006, and Mahler's Symphony No. 6 in February). He will return to Symphony Hall next season, in March 2007, to lead the BSO in Bach's *St. Matthew* Passion, and a program pairing Bartók's Piano Concerto No. 3 (with soloist András Schiff) with Schubert's *Great* C major symphony.

Emanuel Ax



Emanuel Ax appears each season with major symphony orchestras worldwide, in recital, and in chamber music, as well as commissioning and performing new music, and adding to his acclaimed Sony Classical discography. Mr. Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv, followed by the Michaels Award of Young Concert Artists in 1975 and, four years later, the Avery Fisher Prize. An exclusive Sony Classical recording artist since 1987, he made his label debut with Chopin scherzos and mazurkas. He has also recorded two-piano music with Yefim Bronfman, Chopin's complete works for piano and orchestra, Brahms's Piano Concerto No. 2 with Bernard Haitink and the Boston Symphony, the complete Haydn piano sonatas (two discs of which have won Grammys), the two Liszt concertos paired with the Schoenberg Concerto, three solo Brahms albums, an album of tangos by Astor Piazzolla, and John Adams's *Century Rolls*. For the New York Philharmonic's 2006 Opening Gala, Messrs. Ax and Bronfman performed Mozart's Concerto for Two Pianos conducted by Lorin Maazel, telecast live nationally. Mr. Ax returns to the New York Philharmonic later this season for the two Brahms piano concertos. As an "On Location" artist with the Los Angeles Philharmonic, he participates in chamber and orchestral programs centered around Mozart and Strauss. With his wife, pianist Yoko Nozaki, he will bring a Mark Morris Dance Company collaboration, originally conceived for the 2006 Mostly Mozart Festival, to Vienna and London. Tours include Mozart concertos with Orpheus on the west coast, Florida with the Atlanta Symphony, a ten-city recital tour, duos with bassist Edgar Meyer, and concerts in Japan with Yo-Yo Ma. Mr. Ax has worked regularly with such artists as Young Uck Kim, Cho-Liang Lin, Yo-Yo Ma, Peter Serkin, and Jaime Laredo, and was a frequent collaborator with the late Isaac Stern. His recording of the Beethoven and Brahms cello sonatas with Yo-Yo Ma won three Grammy awards. The pair has also teamed with Richard Stoltzman for a Grammy-winning album of clarinet trios, and with Pamela Frank, Rebecca Young, and Edgar Meyer for Schubert's *Trout* Quintet. The Ax-Stern-Laredo-Ma Quartet recorded the piano quartets of Beethoven, Brahms, Dvořák, Fauré, Mozart, and Schumann. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies at the Juilliard School were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His piano teacher was Mieczylaw Munz. He attended Columbia University, where he majored in French. For more information about Mr. Ax, please visit www.EmanuelAx.com. Emanuel Ax made his BSO debut at Tanglewood in 1978 and has since been a frequent guest soloist with the orchestra. His most recent subscription appearances were in October 2003, for Franck's Symphonic Variations led by Bernard Haitink (a program also performed at Carnegie Hall). He appeared three times at Tanglewood in 2006: as soloist in Mozart's E-flat piano concerto, K.482, under Bernard Haitink during the BSO's opening weekend in July; in an all-Beethoven recital with Yo-Yo Ma in August; and as soloist in Beethoven's Piano Concerto No. 2 with Herbert Blomstedt conducting during the BSO's final weekend of the summer.

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The Boston Symphony Orchestra wishes to thank the following for naming a concert or guest artist appearance during the 2006-07 Season. Concerts are available for naming to Boston Symphony Orchestra and Boston Pops Annual Fund supporters of $25,000 or more and may be endowed for a minimum of ten years.

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November 25	The Joseph McNay Concert
December 1	The Jane deP. and Edwin S. Webster Memorial Concert
December 2	Presented in loving memory of Jackie Confortes Covo by her mother, Alice Confortes
December 8	Supported by a generous bequest from Arlene M. Jones
December 9	The Deborah and William R. Elfers Concert
January 5	The Marie L. Audet Gillet Concert
January 6	The Fernand Gillet Concert
March 23	The Norman V. and Ellen B. Ballou Memorial Concert
March 25	Supported by a generous gift to the Artistic Initiative from the Richard P. and Claire W. Morse Foundation
April 6	The Mr. and Mrs. Jeffrey E. Marshall Concert, in memory of Dr. William P. Soderberg
April 19	The Mr. and Mrs. John J. Cullinane Concert
April 26	The Edward and Joyce Linde Concert
April 27	The Walter Piston Society Concert

2006-07 Named Concerts (continued)

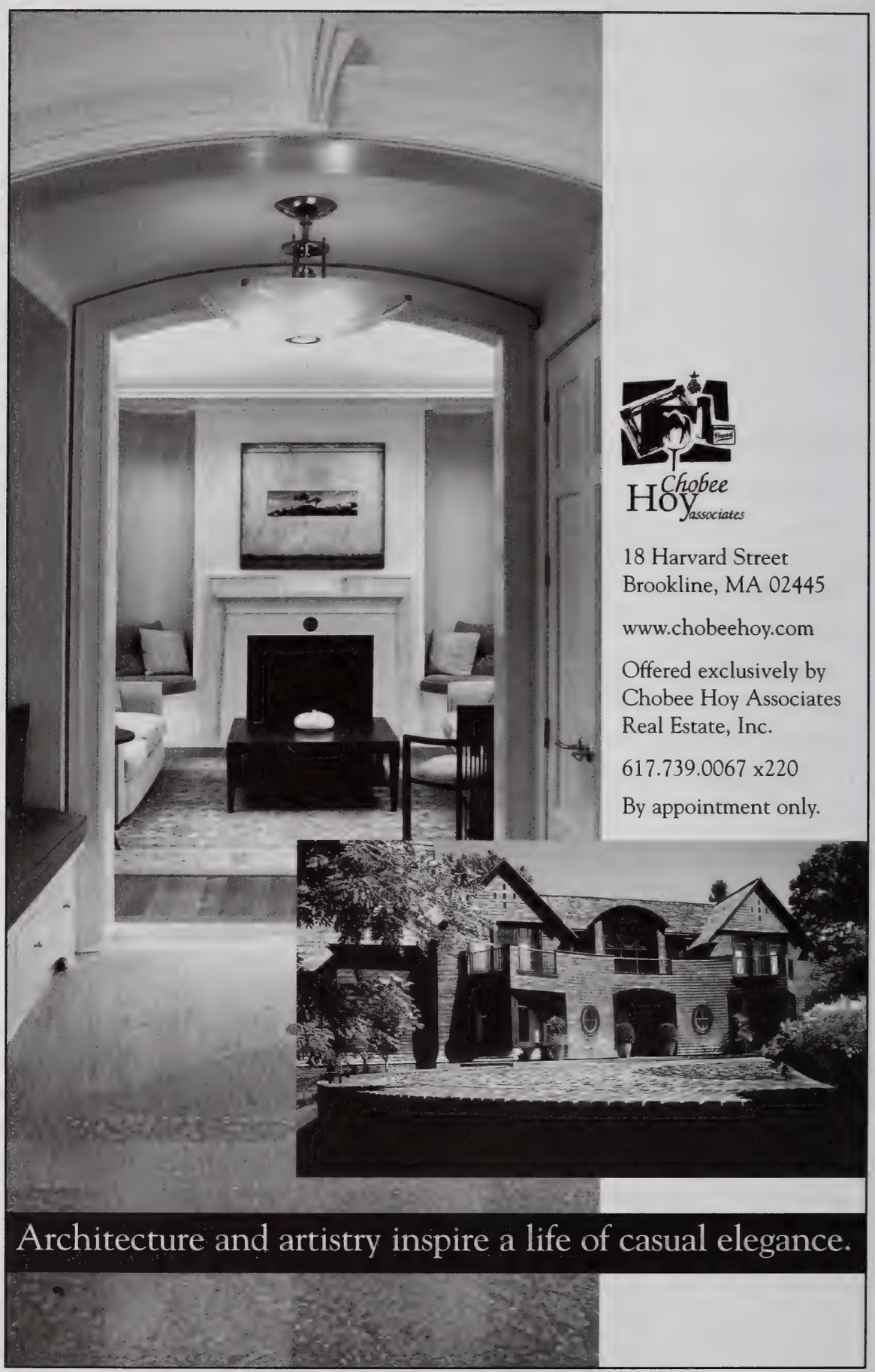
April 28	The Stephen and Dorothy Weber Concert
May 1	The Nathan R. Miller Family Concert
May 3 - 5	Presented in honor of the members of the Higginson Society who support the Boston Symphony Annual Fund at the patron level
May 3	The Jan Brett and Joseph Hearne Concert
May 4	The Mr. and Mrs. Peter A. Brooke Concert
May 5	The Henry Lee Higginson Memorial Concert

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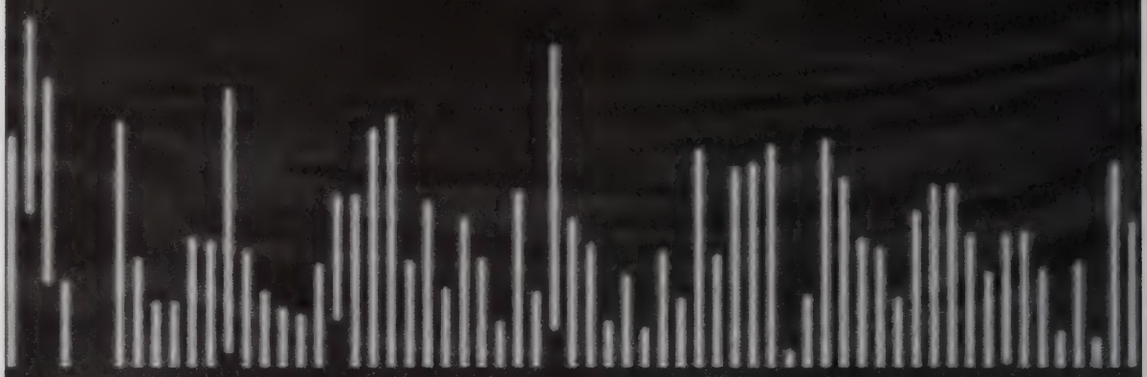
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Continued on page 66

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NEXT PROGRAM...

Thursday, May 3, at 8
Friday, May 4, at 1:30
Saturday, May 5, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

BERNARD HAITINK conducting

SHOSTAKOVICH — Violin Concerto No. 1 in A minor, Opus 77[99]

Nocturne
Scherzo
Passacaglia
Burlesque

SERGEY KHACHATRYAN

INTERMISSION

BEETHOVEN — Symphony No. 3 in E-flat, Opus 55, *Eroica*

Allegro con brio
Marcia funebre. Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

For BSO Conductor Emeritus Bernard Haitink's season-closing program, he is joined by young Armenian violinist Sergey Khachatryan in his BSO debut, performing Shostakovich's Violin Concerto No. 1. Shostakovich wrote this beautiful and personal piece for David Oistrakh originally in 1948-49, but suppressed it and brought it out in revised form in 1955, under a new opus number. Beethoven's remarkably dramatic *Eroica* Symphony was a great leap forward for the genre of the symphony. Written in 1803, the *Eroica* was initially intended as an homage to Napoleon Bonaparte, but Beethoven, reacting against Napoleon's political aspirations, later angrily withdrew the dedication.

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Thursday 'C'—May 3, 8-10
Friday 'B'—May 4, 1:30-3:30
Saturday 'A'—May 5, 8-10

BERNARD HAITINK conducting
SERGEY KHACHATRYAN, violin

SHOSTAKOVICH	Violin Concerto No. 1
BEETHOVEN	Symphony No. 3, *Eroica*

Sunday, May 6, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

GOLIJOV	*Lullaby and Doina*
MASLANKA	Quintet for Winds No. 3 (1999)
SCHUBERT	Octet in F for strings and winds, D.803

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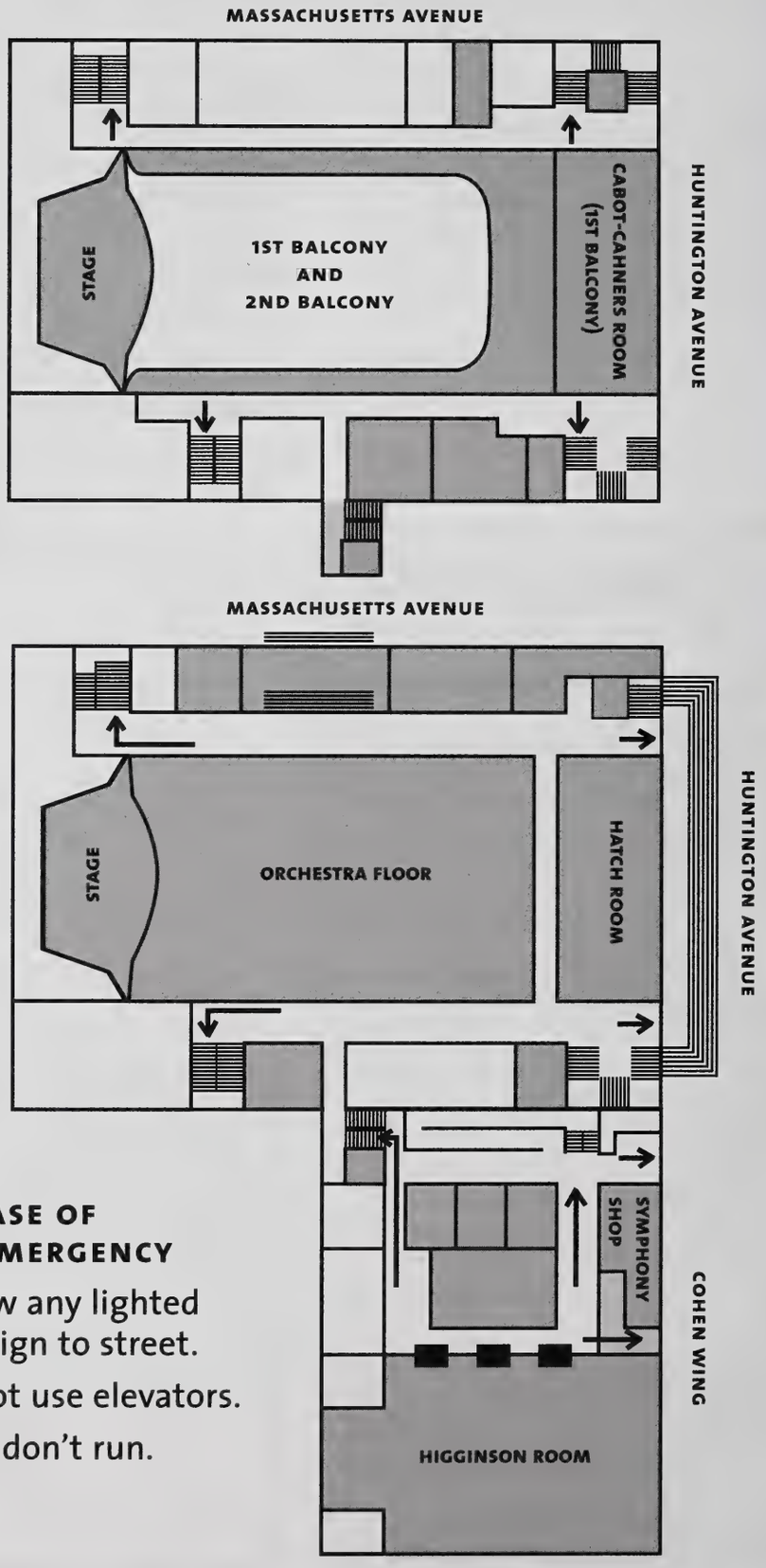
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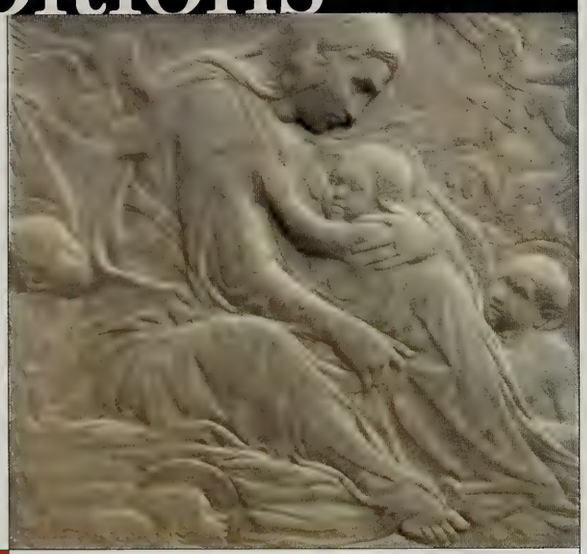
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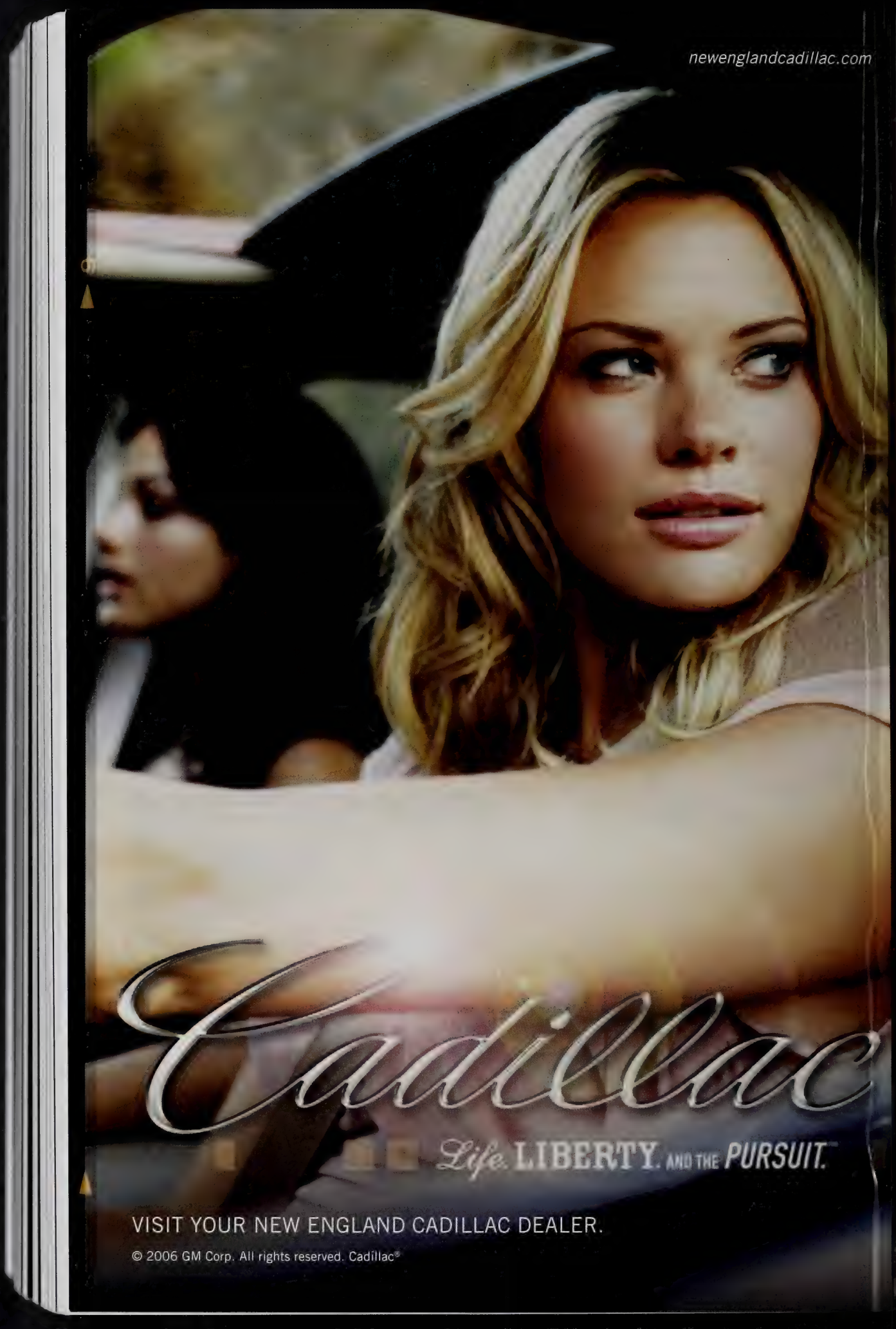
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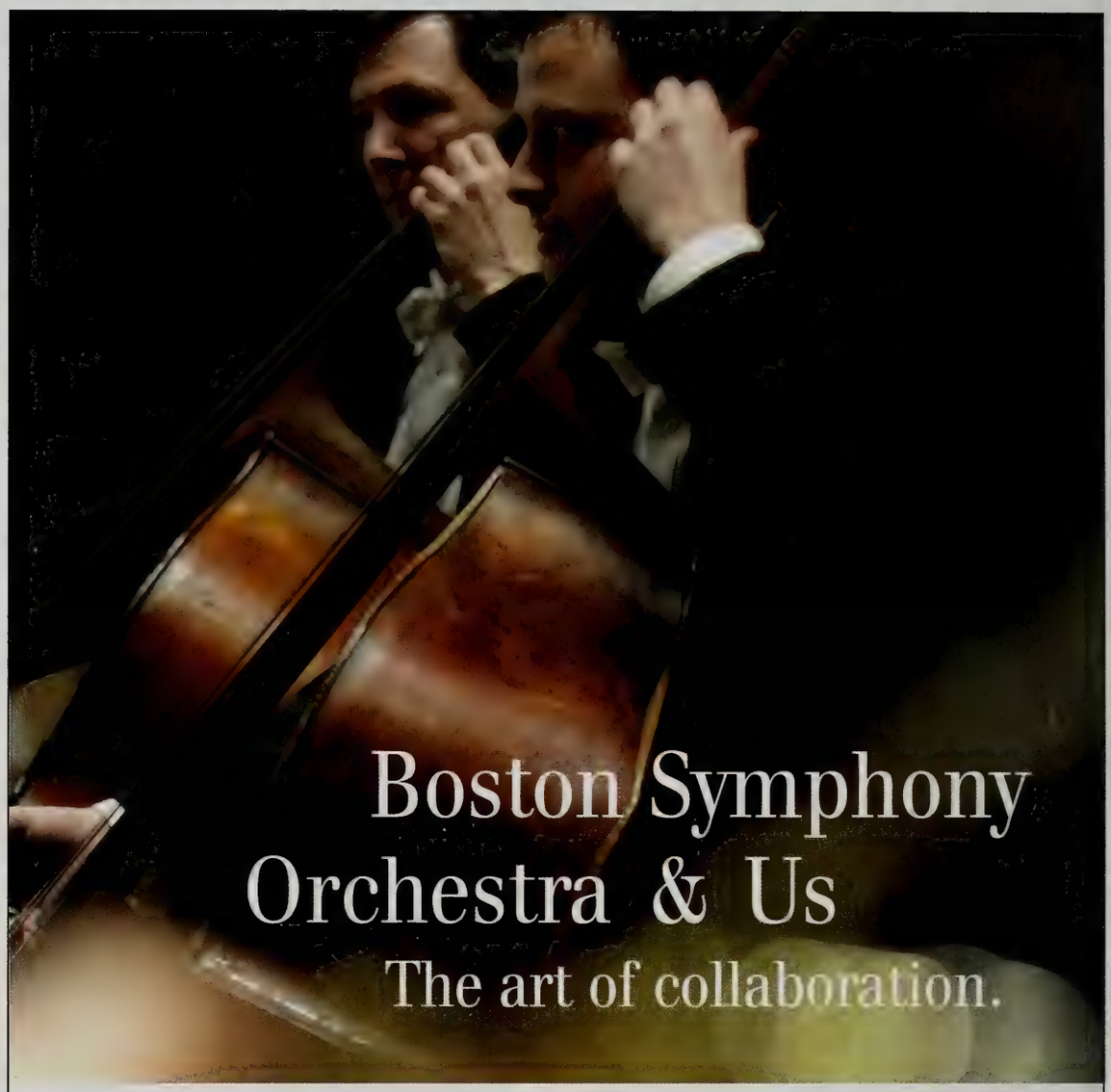


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CHAMBER PRELUDE III
Saturday, April 28, at 6

COMMUNITY CONCERT VIII
Sunday, April 29, at 3, at First Baptist Church, Worcester
This free concert is generously supported by the State Street Foundation.

SHEILA FIEKOWSKY, violin
JULIANNE LEE, violin and viola
MARVIN MOON, viola
MICKEY KATZ, cello
DANIEL KATZEN, horn

MOZART — Quintet in E-flat for horn, violin, two violas, and cello, K.407(386c)

Allegro
Andante
Rondo. Allegro

Mr. KATZEN, Ms. FIEKOWSKY, Ms. LEE, Mr. MOON, and Mr. KATZ

RAVEL — String Quartet in F

Allegro moderato. Très doux
Assez vif. Très rythmé
Très lent
Vif et agité

Ms. LEE, Ms. FIEKOWSKY, Mr. MOON, and Mr. KATZ

Wolfgang Amadè Mozart (1756-1791)
Quintet in E-flat for horn and strings, K.407(386c)

Mozart composed his Quintet in E-flat for horn and strings in Vienna, probably toward the end of 1782, for the horn player Joseph Leutgeb (1732-1811), for whom he also wrote his horn concertos. Leutgeb had become a member of the Salzburg court orchestra by 1763 and in 1777 moved with his wife to Vienna, where, besides continuing his musical career, he ran a cheese shop (perhaps inherited from his father-in-law). He and Mozart remained close friends to the end of the composer's life, Leutgeb often serving as the butt of Mozart's jokes, as reflected, for example, in the composer's oft-quoted inscrip-

tion on the manuscript of his Horn Concerto, K.417: "Wolfgang Amadè Mozart has taken pity on Leutgeb, ass, ox, and fool, at Vienna, 27 March 1783."

The piece is in three movements, moving from an opening Allegro to central slow movement to closing rondo; but despite this frequently encountered overall form, Mozart's typically inventive manner of making every moment "speak" (whether in slow- or quick-moving passages) is distinguished by the composer's ability to exploit fully the particular timbre, range, and character of the featured instrument. Though commentators have persisted in likening the Horn Quintet to a sort of miniature concerto—presumably due to the melodic and motivic content so familiar from Mozart's horn concertos (a content determined not only by the horn's particular character, but also by the technical limitations of the valveless instrument then in use)—this is unquestionably chamber music. Rather than use a standard string quartet or (were this a concerto) a string orchestra, Mozart here creates, by employing a second viola, a recognizably chamber-musical string texture that enables him quite specifically to enrich and complement the character and range of the horn. Following the instantly engaging Allegro with its wealth of thematic ingenuity, the middle movement, a gentle if not always unclouded Andante in B-flat, exploits the warm, richly romantic timbre of the instrument in tones that can turn plaintive and melancholy. To wind things up, the energetically good-natured finale includes the sort of contrasting minor-mode episode one expects in a rondo of this sort, as well as a not-so-expected turn to fugal texture near the very end.

Maurice Ravel (1875-1937)
String Quartet in F

The string quartets of Claude Debussy (1862-1918) and Maurice Ravel represent the first real extensions of that genre's possibilities since the late quartets of Beethoven, the quartets of Haydn, Mozart, and Beethoven having exemplified an era of consolidation. Those of Debussy and Ravel, standing as they do near the beginning of the twentieth century, stem from a period of experimentation as regards both their place within each composer's oeuvre and compositional trends in general. Like Franck (1822-1890) and Fauré (1845-1924) before them, Debussy and Ravel each wrote only one quartet, and each did so at the earliest stage of his career.

Thirteen years younger than Debussy, Ravel composed his quartet in 1902-03. His first large work, it received its premiere to considerable enthusiasm at the Société Nationale on March 5, 1904, two days before the composer's twenty-ninth birthday. It was not published, however, until 1910, and in a revised version; the extent of the revisions is not known. Ravel dedicated the published score to his "*cher Maître Gabriel Fauré.*" Like Debussy, Ravel was not much drawn to chamber music throughout his career; the Piano Trio, his only other important piece for small instrumental ensemble, dates from 1914. Ravel himself observed that in writing his quartet, he had responded to "a desire for musical structure," suggesting that (as seems to have been the case also with Debussy) he had approached the genre less out of general inclination than for a specific reason.

The successful premiere of the quartet was an important event for Ravel, who had failed to win first prize in the Conservatoire's Prix de Rome competition three years running, in 1901, 1902, and 1903. (In fact, a public uproar resulted when in May 1905, having reached the age limit of thirty, he competed for the last time and was not even admitted to the finals.) Though composer Gabriel Fauré, the quartet's dedicatee, had some reservations, Debussy's reaction was altogether favorable: he advised Ravel, "in the name of the gods of music, and in mine," not to change a single note. Ironically, the success of the quartet, even as it confirmed awareness of Ravel's status as the

French composer equal in rank to Debussy, was used by the younger composer's partisans to herald their favorite at Debussy's expense, leading to a cooling of the friendship that had previously existed between the two.

If Debussy's quartet is primarily concerned with color, mood, and atmosphere, Ravel's opening Allegro evidences an immediate concern with clearly harmonized melody. With regard to thematic treatment and proportions, this movement behaves pretty much as a sonata-form movement "should," though the second theme explores third-related keys rather than being centered around the dominant. At the same time, the second theme is as sweetly melodic as the first, and made even more so by its doubling two octaves apart in first violin and viola.

Ravel's scherzo juxtaposes and interweaves a vigorous 6/8 pizzicato outburst and a singing melodic idea in 3/4; the Trio, marked *Lent*, develops from an atmospheric transformation of the scherzo's melodic component. The slow third movement is noteworthy for its free-flowing expansiveness, even as it retains a clear relationship to the rest of the quartet through the recurrence of a melodic phrase clearly derived from the opening movement's first theme. In the finale, Ravel reinterprets the thematic material of his opening movement, subordinating his earlier concerns with melody and clarity of form—to which he has already exhibited a conscious alternative in the rhapsodic slow movement—in favor of an all-out play of atmosphere, reaffirming that the concern with color and atmosphere (so central to Debussy's quartet from the start) here takes its place in Ravel's work as just one element of the larger, multi-faceted whole.

—Notes by Marc Mandel

A member of the Boston Symphony Orchestra since 1975, **Sheila Fiekowsky** was born in Detroit and began studying violin at nine, when she was offered a violin through a public school program. Her musical studies quickly progressed when her teacher, a bass player, insisted she begin lessons with Emily Mutter Austin, a violinist in the Detroit Symphony. Her summers were spent at the Meadowmount School of Music, where she studied with Ivan Galamian and studied chamber music with Joseph Gingold. She appeared as soloist with the Detroit Symphony at sixteen and that same year won the National Federation of Music Clubs Biennial Award. Ms. Fiekowsky attended the Curtis Institute of Music, where she studied with Ivan Galamian and Jaime Laredo. In chamber music classes she worked with Felix Galimir and members of the Guarneri Quartet. She holds a master's degree in music from Yale University, where her teacher was Joseph Silverstein. Her chamber music experience includes performances at the Marlboro Music Festival, the Norfolk Festival, and the Aspen Festival. Ms. Fiekowsky is a regular performer in Symphony Hall Chamber Concerts and Tanglewood Prelude Concerts, and has been heard in numerous chamber and solo concerts in the Boston area. Solo appearances have included concerts with the Newton Symphony, the North Shore Symphony, the Mystic Valley Orchestra, and the Boston Pops Orchestra. Ms. Fiekowsky plays a Hieronymus Amati violin made circa 1670 in Cremona, Italy.

A member of the Boston Symphony Orchestra violin section since the fall of 2006, **Julianne Lee** recently received the Presser Music Award. Ms. Lee made her solo debut at seven with the Lake Placid Symphonietta, subsequently appearing as soloist with the KBS Symphony Orchestra in Korea and the Baden-Baden Philharmonie in Germany. Her chamber music collaborations have included concerts with such renowned artists as Joseph Silverstein, Peter Wiley, Roger Tapping, Samuel Rhodes, and Arnold Steinhardt. In the summer of 2006 she participated in the Marlboro Music Festival, the Santa Fe Chamber Music Festival, and a European tour with the Australian Chamber Orchestra as guest principal violist. Ms. Lee received a bachelor's degree in violin performance and a diploma in viola performance from the Curtis Institute of Music, studying with Victor Danchenko, Joseph Silverstein, and

Joseph DePasquale. She is currently pursuing her master's degree as a student of Donald Weilerstein and Kim Kashkashian at the New England Conservatory of Music.

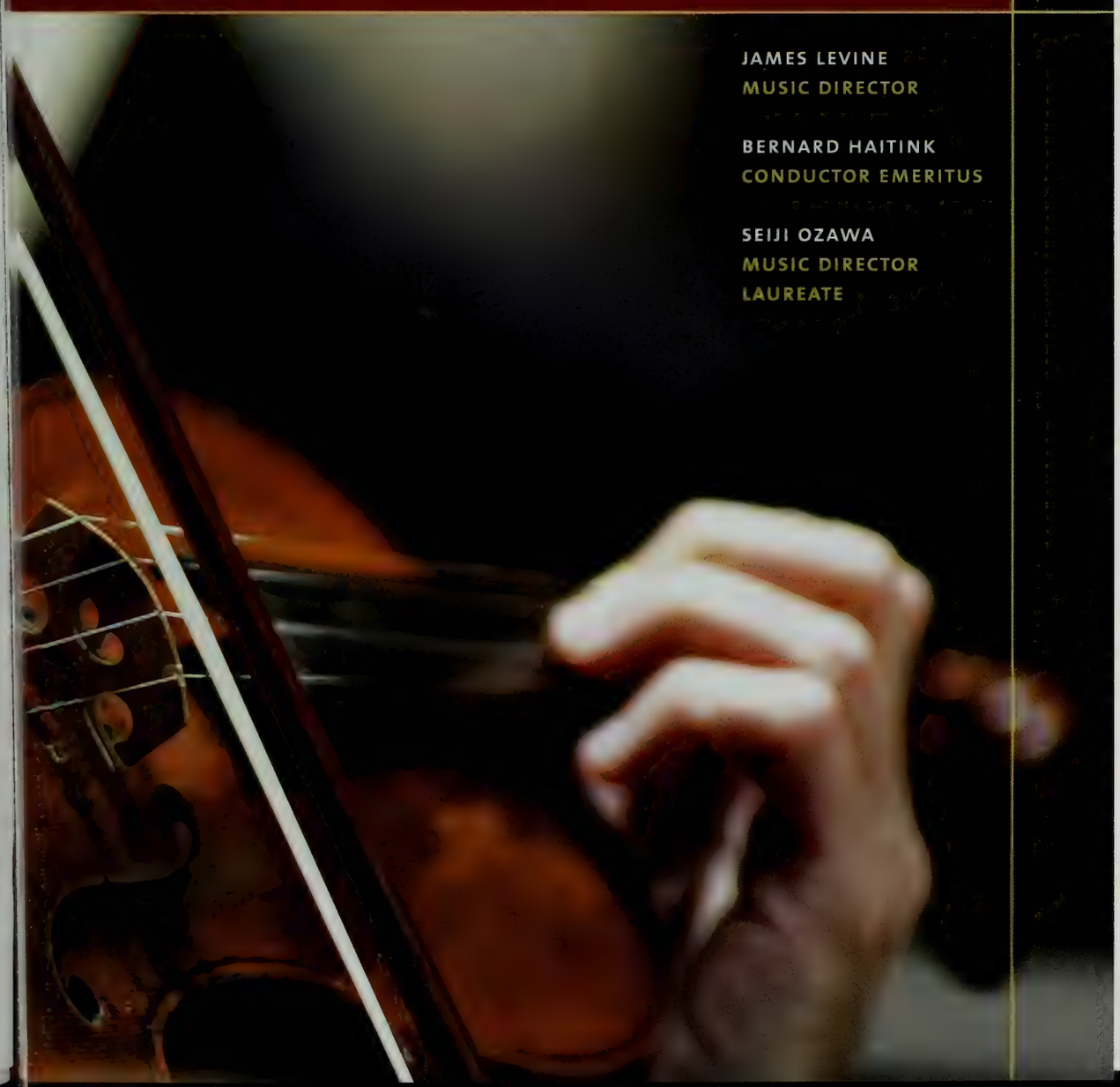
Violist **Marvin Moon** joined the Boston Symphony Orchestra at the start of the 2005-06 season, previously performing for several years as a substitute player with the New York Philharmonic and the Philadelphia Orchestra. Principal viola of the Chamber Orchestra of Philadelphia from 2000 to 2003, he was also a member of the Haddonfield Symphony Orchestra and the New York String Seminar Chamber Orchestra. A native of Philadelphia, Mr. Moon attended the Temple University Music Preparatory Division and the Curtis Institute of Music. He was also a member of the Curtis Symphony Orchestra, serving as principal viola in 2000. He studied with Joseph DePasquale, former principal viola of the Philadelphia Orchestra, and with Choong-Jin Chang, associate principal of the Philadelphia Orchestra. As a chamber musician, he has been a member since 2001 of the Koryo String Quartet and has participated in such festivals as Music from Angelfire (NM), Summerfest at La Jolla (CA), the Fourth International Chamber Music Encounters in Jerusalem, the Kneisel Hall Chamber Music Festival (ME), and the Sarasota Chamber Music Festival. As soloist he gave the world premiere of James Ra's Concertino with the Curtis Chamber Ensemble, played Bartók's Viola Concerto with the Temple University Symphony Orchestra, and was viola soloist in Mozart's *Sinfonia concertante* for violin and viola, K.364, with both the New Jersey Symphony Orchestra under Vladimir Spivakov and the Kennett Square (PA) Symphony Orchestra.

A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. Mr. Katz has distinguished himself as a solo performer, chamber musician, and contemporary music specialist. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize from the BSO at Tanglewood, first prizes in the Hudson Valley Philharmonic Competition and the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. A passionate performer of new music, he premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on challenging new pieces and collaborates with young composers. An active chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collaborating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in many outreach and educational concerts for soldiers and other audiences.

Daniel Katzen is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, he has given recitals in Chicago, Los Angeles, at Carnegie Recital Hall in New York, and at Jordan Hall in Boston, where he made his solo recital debut in 1984. He has also performed as horn soloist with the BSO, the Boston Pops Orchestra, the New England Conservatory Orchestra, and the North Shore Philharmonic. Before joining the BSO at the beginning of the 1979 Pops season, Mr. Katzen was fourth horn with the San Diego Symphony and second horn with the Grant Park Symphony in Chicago. Born in Rochester, New York, he began playing the piano at two and cello at nine. Two years later he took up the horn at the Eastman School of Music Preparatory Department with Milan Yancich. After graduating with honors, Mr. Katzen attended Indiana University School of Music, where his teachers were Michael Höltzel and Philip Farkas; the course of study included a year at the Mozarteum Academy in Salzburg, Austria. He did post-graduate work at Northwestern University, where he studied with Dale Clevenger.

2006–2007
SEASON

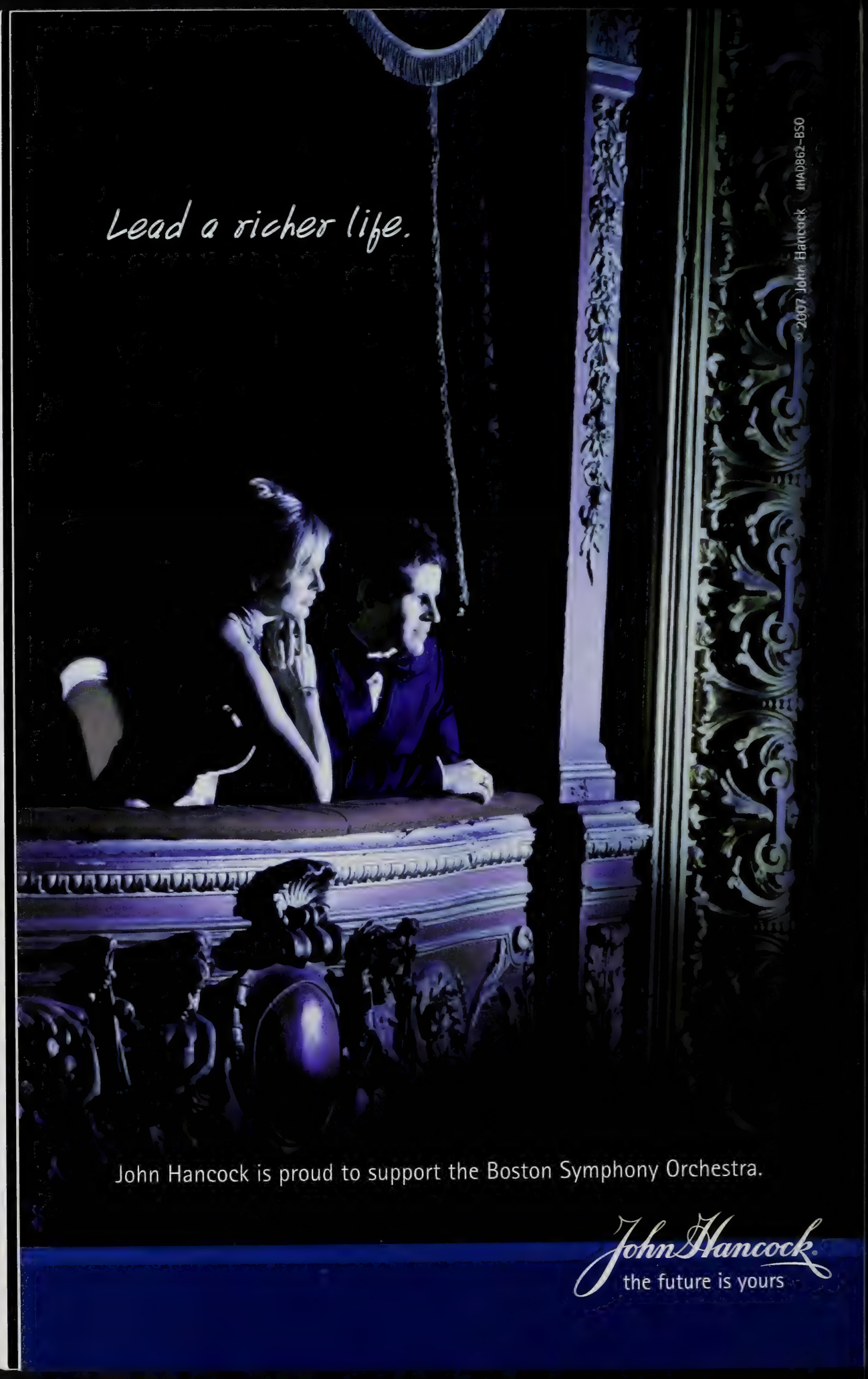
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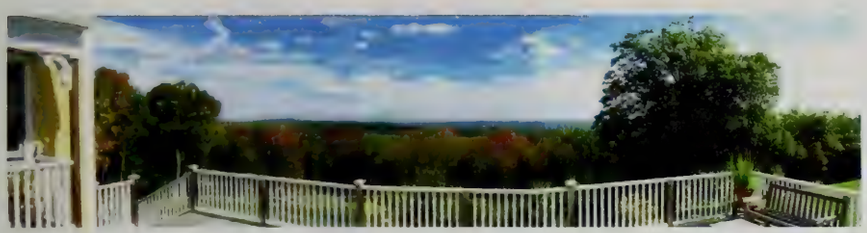
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This week's Pre-Concert Talks are given by
Marc Mandel, BSO Director of Program Publications.

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BSO

Boston Symphony Chamber Players
This Sunday, May 6, at 3 p.m. at
Jordan Hall at the New England Conservatory

The Boston Symphony Chamber Players conclude their 2006-07 series at Jordan Hall at the New England Conservatory of Music this Sunday afternoon, May 6, at 3 p.m. with a program including Osvaldo Golijov's *Lullaby and Doina*; American composer (and NEC alumnus) David Maslanka's Wind Quintet No. 3, and Schubert's Octet in F for strings and winds, D.803. Tickets at $30, $22, and $17 may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Boston Symphony Orchestra Announces 2007-08 Season

BSO Music Director James Levine will open the Boston Symphony Orchestra's 127th season on October 4, 2007, leading mezzo-soprano Susan Graham and pianist Jean-Yves Thibaudet in a special Opening Night all-Ravel program; he will close the season in late April/early May of 2008 with unprecedented BSO concert performances of Berlioz's epic opera, *Les Troyens*. The BSO's 2007-08 season will feature a wide variety of the repertoire's most compelling works, among them Mahler's First and Ninth symphonies, and *Das Lied von der Erde*, under Maestro Levine; Smetana's complete *Má Vlast*, also under Levine (the work's first complete Symphony Hall performances by the BSO in 35 years); Bach's *St. Matthew* Passion, to be led by BSO Conductor Emeritus Bernard Haitink; Beethoven's Fifth Symphony under Christoph von Dohnányi; Bruckner's Symphony No. 9 under Marek Janowski; Elgar's *The Dream of Gerontius* under Sir Colin Davis; Mussorgsky's *Pictures at an Exhibition*, and Strauss's *Don Juan*, *Till Eulenspiegel's Merry Pranks*, and *An Alpine Symphony*, under Rafael Frühbeck de Burgos; Saint-Saëns's *Organ Symphony* led by Charles Dutoit, with organist James David Christie; Shostakovich's Symphony No. 5 with Daniele Gatti, and Tchaikovsky's *Pathétique* Symphony with Robert Spano conducting.

In addition (and among other things), Maestro Levine conducts the world premieres of Elliott Carter's Horn Concerto with BSO principal James Sommerville, William Bolcom's Symphony No. 8 with the Tanglewood Festival Chorus, and John Harbison's Symphony No. 5, as well as the American premiere of Henri Dutilleux's *Le Temps l'Horlage* with soprano Renée Fleming. He also leads the BSO in the two Brahms piano concertos with soloist Evgeny Kissin, and appears as pianist with German bass-baritone Thomas Quasthoff in a performance of Schubert's *Winterreise*.

The roster of guest conductors also includes Mark Elder, Miguel Harth-Bedoya, and, in their BSO debuts, two alumni of the Tanglewood Music Center—newly appointed BSO Assistant Conductor Julian Kuerti and German conductor Markus Stenz. Also among next season's soloists are pianists Leif Ove Andsnes (for Rachmaninoff's Piano Concerto No. 2), Leon Fleisher (Beethoven's *Emperor* Concerto), Garrick Ohlsson (the Schumann concerto), András Schiff (Bartók's Piano Concerto No. 3), Peter Serkin (Berg's Chamber Concerto for piano and violin with thirteen wind instruments, also to feature violinist Isabelle Faust), Mitsuko Uchida (Mozart's Piano Concerto No. 23 in A, K.488), and Lars Vogt (Beethoven's Third Concerto); cellists Yo-Yo Ma (Golijov's *Ausencia* and *Azul*) and Truls Mørk (Shostakovich's Cello Concerto No. 1); organist Simon Preston (Poulenc's Concerto for Organ, Timpani, and Strings); BSO principal harpist Ann Hobson Pilot (Martin's *Petite Symphonie concertante*, also featuring pianist Randall Hodgkinson and

harpsichordist Mark Kroll); and violinists Viviane Hagner (Prokofiev's Violin Concerto No. 1), Vadim Repin (the Sibelius concerto), Christian Tetzlaff (the Berg concerto), and Frank Peter Zimmermann (Mozart's Violin Concerto No. 2, and the American premiere of Australian composer Brett Dean's *The Lost Art of Letter Writing*). Also among the vocal soloists to be featured with the orchestra are Anne Sofie von Otter and Johan Botha in *Das Lied von der Erde*; Sarah Connolly, Ben Heppner, and Gerald Finley in *The Dream of Gerontius*; Thomas Quasthoff in songs of Schubert as orchestrated by Webern, Reger, and Offenbach; Ian Bostridge as the Evangelist in Bach's *St. Matthew* Passion; and Marcello Giordani (as Aeneas), Yvonne Naef (Cassandra), Anne Sofie von Otter (Dido), and Dwayne Croft (Chorebus) in *Les Troyens*.

For information on subscriptions for the Boston Symphony Orchestra's 2007-08 season, please call (617) 266-7575 or 1-888-266-7575; or visit the BSO's website, www.bso.org. Brochures with complete program and ticket information for the 2007-08 subscription season will be available in April, at which time subscribers will receive their renewal information in the mail. Others may request a brochure by calling (617) 266-1492; by visiting www.bso.org, or by writing to BSO 2007-08 Brochure, Symphony Hall, Boston, MA 02115.

The Jan Brett and Joseph Hearne Concert, Thursday, May 3, 2007

The BSO concert of Thursday, May 3, is performed in honor of Jan Brett and Joseph Hearne. Both Jan and Joe play significant roles in the life of the Symphony. Jan, a notable children's book author and illustrator, has been a BSO Trustee since 1999, was an Overseer from 1994 to 1999, and currently serves on the Tanglewood Task Force and Trustees Nominating Committee. Joe is the longest-tenured musician in the orchestra, having joined the BSO bass section in 1962 at the age of nineteen.

Together, their generous support of the BSO

On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.



Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

is truly comprehensive, including supporting both the Symphony and Tanglewood Annual Funds; endowing a bass chair; naming Symphony Hall seats in honor of Jan's mother and grandmother; donating Jan's original illustrations for an auction to benefit the BSO's education programs; and endowing a Tanglewood Music Center Fellowship. "The BSO has been such an integral part of our family life," they have said. "Giving back is one of the most important things we can do to help develop artists and audiences for the future."

The Peter and Anne Brooke Concert
Friday, May 4, 2007

The BSO concert on Friday afternoon, May 4, is supported by a generous gift from BSO Life Trustee, and past Chairman of the Board of Trustees, Peter A. Brooke and his wife, BSO Overseer Anne Brooke. Peter and Anne Brooke have been generous supporters of the Boston Symphony Orchestra since the late 1970s. The Brookes are longtime Friday-afternoon subscribers and members of the Higginson and Walter Piston Societies. In addition, they have fully funded an endowed chair in the percussion section of the orchestra, and also provided major support for the construction of Ozawa Hall at Tanglewood in the early 1990s and for the renovations to Symphony Hall in the late 1980s.

Peter joined the BSO's Board of Overseers in 1981. He served as a member of the BSO's Board of Trustees from 1990 to 2005, was elected Chairman of the Board of Trustees in 1999, retired from that position on August 31, 2005, and became a Life Trustee on September 1, 2005. He served as co-chair of the BSO 2000 Campaign from 1998 to 2000, helping lead that effort to historic success in raising more than $150 million for the orchestra's endowment and operations. Peter is known worldwide as a leader in the venture capital community, having pioneered business practices in that field for decades. He has brought wisdom to his tenure at the Boston Symphony, participating in a dozen Board committees and currently serving as Chair of the Leadership Gifts Committee for the Artistic Initiative that seeks to raise funds to endow the continued artistic growth of the orchestra.

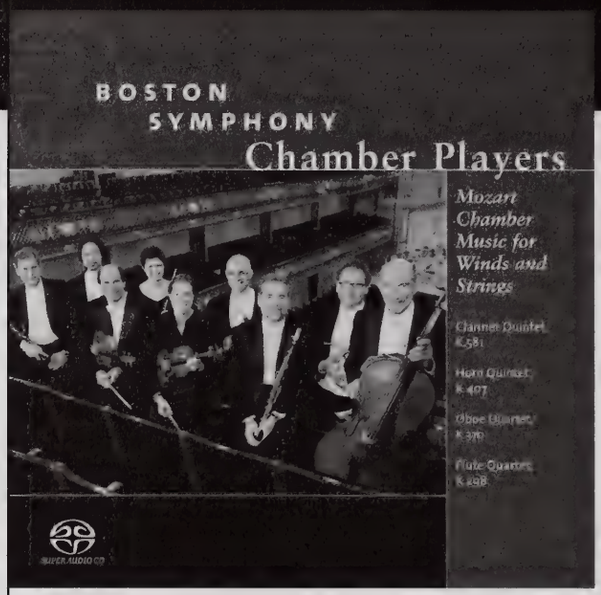
Anne has energetically matched her husband's service to non-profits in the community. She became a BSO Overseer in 2006, served as Chair of the Board of Trustees of the Concord Museum for many years, and is an Overseer of the Museum of Fine Arts. Most recently at the BSO she served as an Honorary Co-chair of the James Levine Inaugural Gala in the fall of 2004. She is currently on the board of the Boston Arts Academy and Massachusetts Audubon Society.

"We were both introduced to the Symphony as children," they have said, "and after years of exposure to its wonderful sound, we think it is appropriate to repay the BSO for all the pleasure it has given us."

A Gift from the Gomidas Organ Fund
In Memory of Berj Zamkochian

This week's appearances of violinist Sergey Khachatryan are supported by a gift from the Gomidas Organ Fund, in memory of organist Berj Zamkochian. Zamkochian's musical accomplishments spanned the world, often intertwined with his passion for the history, culture, and fate of the Armenians, as well as his own deeply seated faith. Many of his efforts were for charitable causes. Zamkochian made his debut recital in Symphony Hall at the age of twenty-four, the *Boston Herald* noting at that time: "This young Bostonian stands well among the top organists of the day." He was the first organ major to graduate from the New England Conservatory of Music and later served on the faculty. In 1957 he was appointed organist of the Boston Symphony Orchestra by Charles Munch and organist of the Boston Pops Orchestra by Arthur Fiedler. The recordings he made under Munch and Fiedler won Zamkochian international acclaim. The reissue by RCA of the Saint-Saëns *Organ Symphony* and Poulenc's Organ Concerto on a single CD was hailed by the *New York Times* as "one of the 50 most important recordings of all time."

Berj Zamkochian participated in and helped Robert Hagopian establish the first Armenian Night at the Pops, a Boston tradition for over fifty-four years. In 1970 Zamkochian established the Gomidas Organ Fund to commemorate the 100th anniversary of the Armenian composer, priest, and ethnomusicologist Gomidas Vartabet. Berj Zamkochian performed an annual concert to benefit the Gomidas Organ Fund for over thirty years in the Methuen Music Hall on the instrument used by the BSO in the Old Boston Music Hall prior to its removal and relocation from the BSO's original home.



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Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, to conclude the 2006-07 season, BSO Director of Program Publications Marc Mandel discusses Shostakovich and Beethoven.

BSO Members in Concert

BSO Assistant Personnel Manager Bruce Creditor will be the clarinetist with the MONTAGE Music Society in performances of Berio's *Lied* for solo clarinet and Libby Larsen's *Black Birds, Red Hills*, for clarinet, viola, and piano on Saturday, May 5, at 2 p.m. at the Brookline Public Library on Washington Street, on a program also including Stephen Paulus's *Art Suite* and Bohuslav Martinů's Piano Quartet. The concert is free and open to the public. For more information, visit www.montagemusicsociety.org.

Ronald Knudsen leads the New Philharmonia Orchestra in "Picture This!," featuring works of Beethoven and Britten—the third of the orchestra's 2006-07 "Family Discovery" concerts—on Saturday, May 5, at 2 p.m. at Babson College in Wellesley. Tickets are $14, with discounts for seniors, students, and families, and may be ordered by calling (617) 527-9717 or online at www.newphil.org.

Founded by BSO violist Mark Ludwig, MusicWorks closes its 2006-07 season on Saturday evening, May 12, with a gala concert at the Lenox Club, 111 Yokun Ave. in Lenox. The program, entitled "Fusion: Classical, Latin, and All That Jazz," features BSO clarinetist Thomas Martin and the Hawthorne String Quartet performing works of Haydn, Werner Thomas-Mifune, Shulmann, Lee, D'Rivera, and Hans Krása. Renowned Berkshire artist Jim Shantz will paint in response to the Hawthorne's live performance of Krása's String Quartet. Tickets start at $75. For more information, call (413) 698-2002 or visit www.musicworksberkshires.org

Now in their tenth season, the Walden Chamber Players, whose membership includes BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, Richard Ranti, bassoon, Richard Sebring, horn, and Lawrence Wolfe, double bass, perform music of Krenek, Eröd, Saariaho, and Schedl on Sunday, May 27, at 3 p.m. at the Sterling and Francine Clark Art Institute in Williamstown. Tickets are $15 for adults ($10 for members of the Clark Art Institute); students and children are admitted free. Please call (866) 393-2927 to reserve tickets, or visit www.waldenchamberplayers.org for more information.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 or TDD/TTY (617) 638-9289. Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any inquiries left at other times.

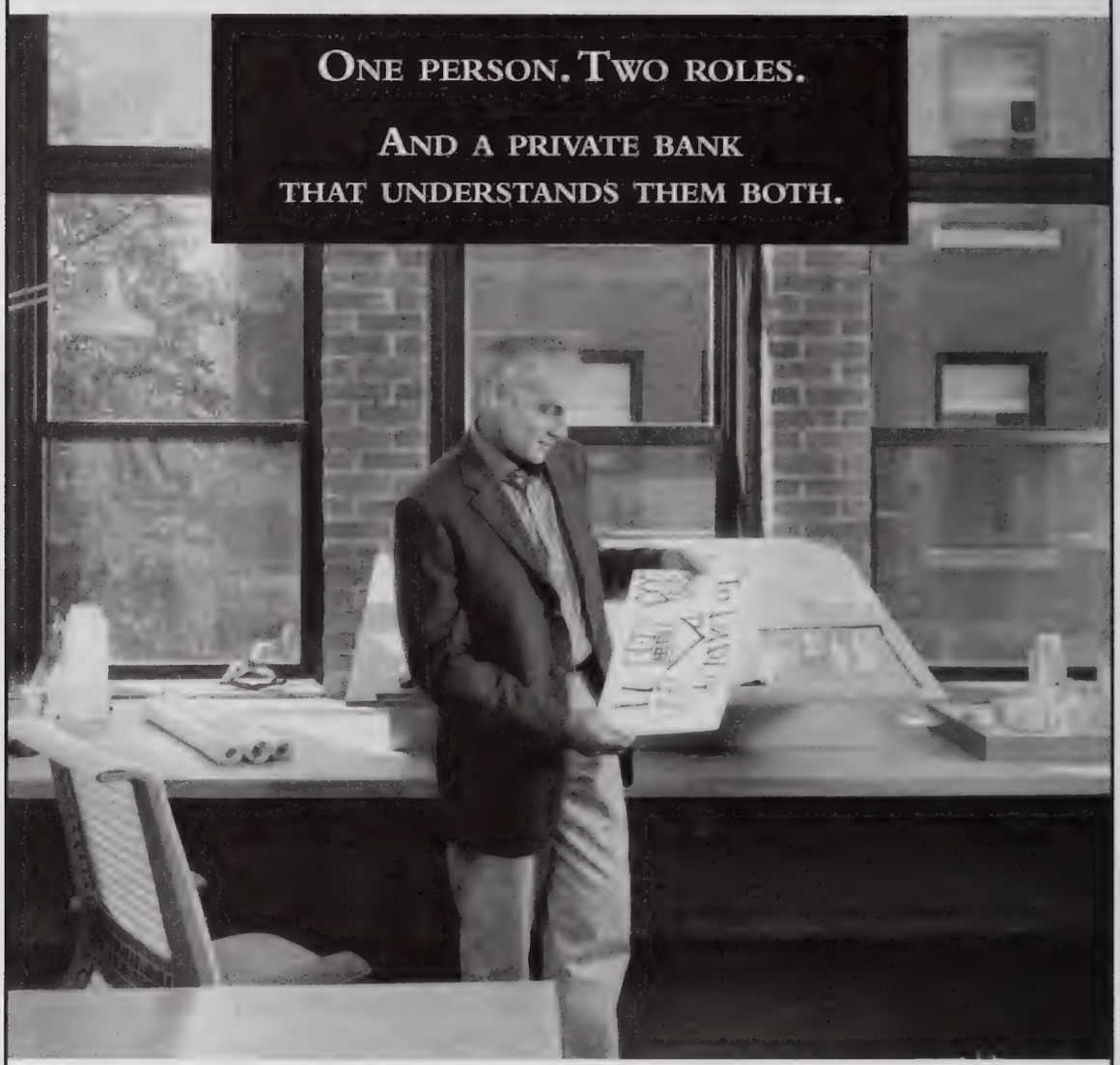
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Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

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BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

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Casts of Character: The Symphony Statues

by Caroline Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the more than hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.



Apollo Belvedere (Rome)

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

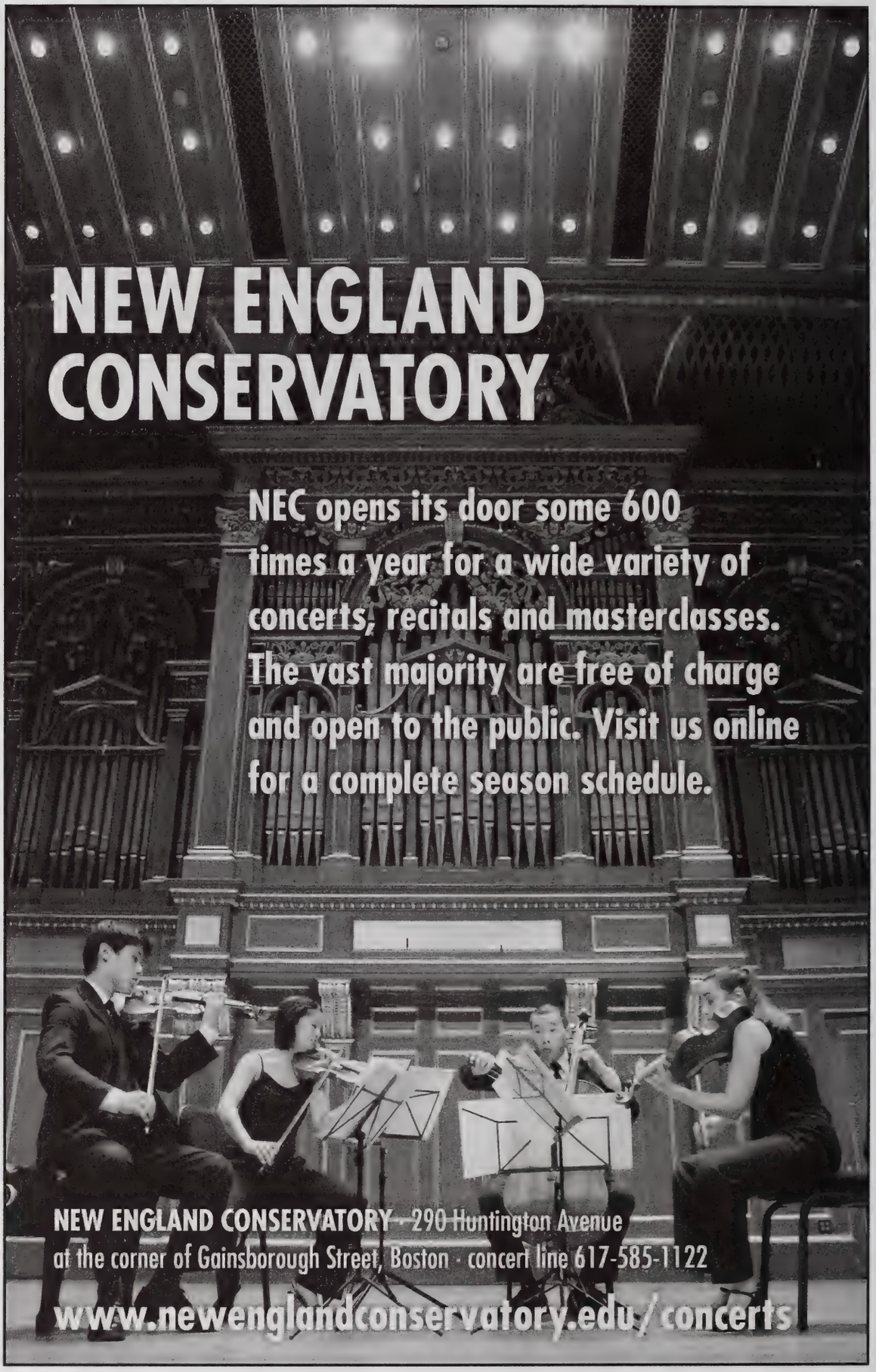
Florence Wolsky, although semi-retired, is a member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides. Mrs. Wolsky has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.


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According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.



Apollo Citharoedus (Rome)

These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured at right). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 11), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a fourth-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.



Diana of Versailles (Paris)

To the left of this statue stands Diana of Versailles (pictured left), currently in the Louvre and also a copy of a fourth-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The

satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.



Seated Anacreon (Copenhagen)

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown here); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as

List of Casts in Symphony Hall

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden; head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)

noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As recently as 1947, one gentleman wrote to the former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> So keep your temper, Anthony.
> Don't mind the people's roars.
> We'll drape the tables' dainty legs
> In cotton flannel drawers.
> We'll cover all those nudities
> That your pure nature fret,
> And put a bustle on the nag
> To hide her red rosette.

Caroline Taylor has been on the staff of the Boston Symphony Orchestra for more than twenty-five years.



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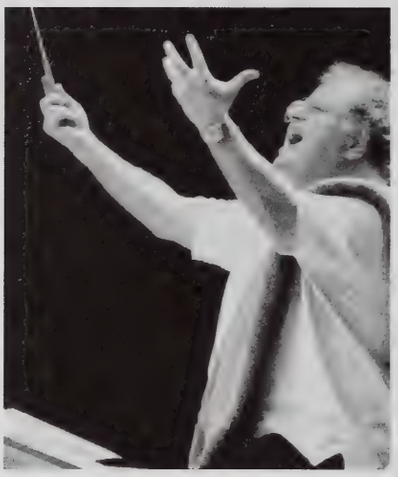
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JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915*, Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra, and Dvořák's *New World* Symphony; the conclusion of the two-season Beethoven/Schoenberg project (this year including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*); Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Brahms, Harbison, Haydn, Mozart, Ravel, and Schumann. Highlights of Mr. Levine's 2007 Tanglewood season with the BSO will include an Opening Night program of Mendelssohn and Tchaikovsky; Mahler's Symphony No. 3; a concert pairing Bartók's *Bluebeard's Castle* with Brahms's First Symphony; and Berlioz's *La Damnation de Faust*, as well as works by Beethoven, Carter, Harbison, Mozart, Ives, and Ravel. In addition he will lead a concert performance with the Tanglewood Music Center Orchestra of Verdi's *Don Carlo* and a staged Tanglewood Music Center production of Mozart's *Così fan tutte*. Also at the Tanglewood Music Center, he will continue to work with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Then, in late August and early September, he and the BSO will make their first European tour together, to include the Lucerne Festival, the Schleswig-Holstein Festival in Hamburg, Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine leads new Met productions of Puccini's *Madama Butterfly* (including a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*, and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS

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Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, and a 2006 *Opera News* Award.



Michael J. Lutch



BOSTON SYMPHONY ORCHESTRA 2006-2007

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin‡
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
Theodore W. and Evelyn Berenson Family chair

*Bonnie Bewick
Stephanie Morris Marryott and Franklin J. Marryott chair

*James Cooke
Catherine and Paul Buttenwieser chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Mary B. Saltonstall chair, fully funded in perpetuity

*Kelly Barr
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jason Horowitz

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Glen Cherry
*Julianne Lee

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne‡
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

*Participating in a system of rotated seating
‡On sabbatical leave
§Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Jason Snider
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984

Assistant Principal
Benjamin Wright

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

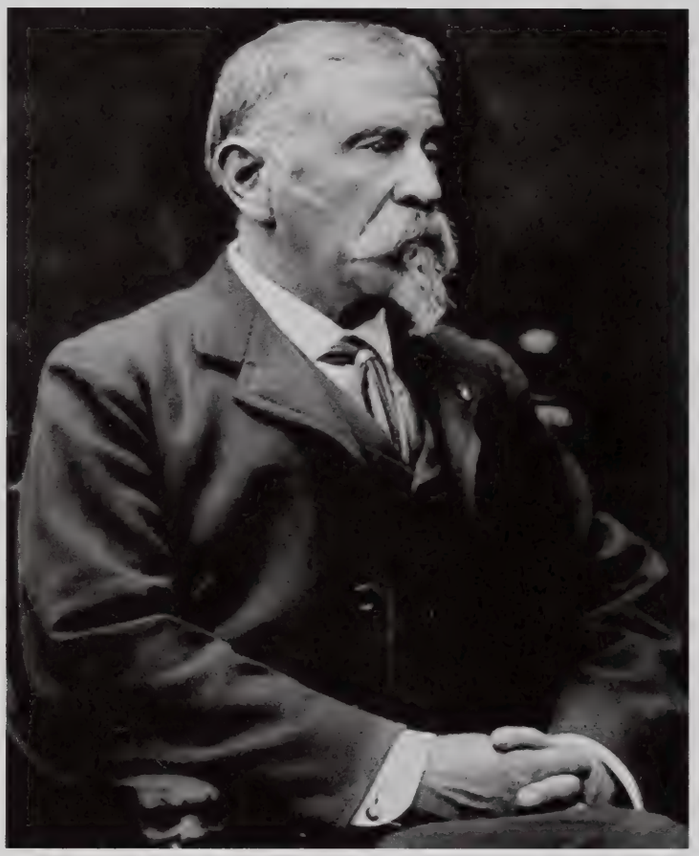
Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

The Henry Lee Higginson Memorial Concert

Saturday, May 5, 2007



By action of the BSO's Board of Trustees, one subscription concert each season is designated "The Henry Lee Higginson Memorial Concert" in honor of the orchestra's founder and sustainer. Businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, thus fulfilling a goal he had formulated prior to the Civil War. Under the direction of Georg Henschel, its first conductor—whom Major Higginson asked to lead the BSO after hearing him conduct at a Harvard Musical Association concert in March 1881—the BSO gave its inaugural concert on October 22, 1881, in the old Boston Music Hall. From that time until the creation of a Board of Trustees in 1918, Major Higginson sustained the orchestra's activities virtually single-handedly. In an address to his "noble orchestra" on April 27, 1914, he described his role: "to run the risk of each year's contracts, and to meet the deficit, which never will fall below $20,000 yearly, and is often more," in support of the "excellent work by high-grade artists and as good a conductor as exists." Among his closing comments was the observation that the Boston Symphony Orchestra "gives joy and comfort to many people." Thanks to Major Higginson's pioneering vision, and to all who have helped further that vision, it continues to do so today.

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
126th Season, 2006-2007

Thursday, May 3, at 8
Friday, May 4, at 1:30
Saturday, May 5, at 8

BERNARD HAITINK conducting

This week's concerts are dedicated to the memory of Mstislav Rostropovich.

MSTISLAV ROSTROPOVICH
March 27, 1927–April 27, 2007



The Boston Symphony Orchestra notes with much sadness the death last week, at age eighty, of the great musician and humanitarian Mstislav Rostropovich, known lovingly to much of the world as "Slava," recognized internationally as both a consummate musician and an outspoken defender of human rights, and a longtime friend of BSO Music Director Laureate Seiji Ozawa.

Rostropovich appeared with the Boston Symphony many times over the years as cello soloist and on several occasions as conductor. He made his BSO debut as cello soloist in October 1965 with Erich Leinsdorf, playing three works in a single program. This pattern of multiple works in a single program would be repeated in Boston on a number of occasions, including a 60th-birthday celebration led by Seiji Ozawa encompassing six works in two BSO programs played both in Boston and at Carnegie Hall, and for his final Boston and New York appearances with the BSO in April 2000. His recordings with Ozawa and the BSO included works for cello and orchestra by Shostakovich, Glazunov, Tchaikovsky, and Dvořák.

Rostropovich made his BSO conducting debut in August 1975 at Tanglewood, leading a performance of the Verdi Requiem which featured among the

soloists his wife, the great Russian soprano Galina Vishnevskaya (with whom he also appeared as pianist that week in a recital). The following week brought an appearance as soloist with the orchestra, and another podium appearance that featured, notably, Shostakovich's Symphony No. 5; as it happened, word of Shostakovich's death that same day reached the U.S. just shortly before the performance. He led BSO subscription concerts in the winter of 1977 and returned to the Tanglewood podium in 1998, including the season-ending performance of Beethoven's Ninth Symphony. His last Tanglewood appearances were in July 2002, as soloist with both the Tanglewood Music Center Orchestra and the BSO, and also conducting the BSO, during the "Celebrating Seiji!" weekend that marked Ozawa's final appearances as BSO music director.

More than 170 works were written specifically for Rostropovich during his long career, by such composers as Prokofiev, Shostakovich, Britten, Dutilleux, and Bernstein. With the BSO he gave the American premieres of Britten's Symphony for Cello and Orchestra (as part of his 1965 BSO debut program) and Schnittke's Cello Concerto No. 2, and the world premieres of works by Augusta Read Thomas and Bernard Rands. He was music director of the National Symphony Orchestra for seventeen seasons and enjoyed long-term relationships as conductor with such orchestras as the London Symphony, Vienna Philharmonic, and Orchestre de Paris. He was much-honored as a defender of human rights; as such, his tireless efforts included his courageous defense of Alexander Solzhenitsyn, and an August 1991 trip to Moscow (without a visa, and at great risk to his own life and freedom) to join those in the Russian White House (including Boris Yeltsin) resisting an attempted coup. In addition, the Vishnevskaya-Rostropopovich Foundation has provided more than $5 million in medicine, food, and equipment to children's hospitals in Russia.

On the occasion of Rostropovich's 70th-birthday appearances at Symphony Hall in April 1997, Seiji Ozawa described Slava, whom he likened to a big brother, as "ageless, through his artistry and his humanity... not only one of the 20th century's greatest cellists, but also one of its greatest musical citizens." Slava's contributions to the world have been incalculable; the place he held will remain his and his alone.

BOSTON SYMPHONY ORCHESTRA



James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
126th Season, 2006-2007

Thursday, May 3, at 8
THE JAN BRETT AND JOSEPH HEARNE CONCERT
Friday, May 4, at 1:30
THE MR. AND MRS. PETER A. BROOKE CONCERT
Saturday, May 5, at 8
THE HENRY LEE HIGGINSON MEMORIAL CONCERT

BERNARD HAITINK conducting

SHOSTAKOVICH Violin Concerto No. 1 in A minor, Opus 77[99]

Nocturne
Scherzo
Passacaglia
Burlesque

SERGEY KHACHATRYAN

Sergey Khachatryan's appearances are supported by a gift from the Gomidas Organ Fund in memory of Berj Zamkochian.

INTERMISSION

Program continues on page 23...





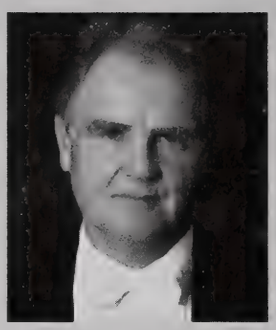


THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Farewell, Thanks, and All Best

Two members of the Boston Symphony Orchestra—cellist Luis Leguía and double bass player John Salkowski—have announced their retirement from the Boston Symphony Orchestra, effective at the end of the BSO's summer 2007 European Festivals tour, which immediately follows the BSO's 2007 Tanglewood season. Mr. Leguía retires after 44 years as a member of the orchestra, Mr. Salkowski after 41 years. We thank them both for their many years of service and dedication not only to the Boston Symphony Orchestra, but to the entire musical community of Boston. We wish them well in all their future endeavors.



Luis Leguía grew up in Los Angeles; he trained at the École Normale in Paris and at the Juilliard School. His teachers included Arthur van den Bogaerde, Kurt Reher, André Navarra, Leonard Rose, and Pablo Casals. Having started cello relatively late, when he was nearly fifteen, he had advanced enough by age seventeen to go to Prades, France, and audition for Pablo Casals, who made him his only scholarship student. At nineteen he was offered the principal cello position with the Longines Symphonette, and Leopold Stokowski asked him to be assistant principal cello and soloist with the Houston Symphony. Instead, he chose to study at Juilliard, and joined the Boston Symphony Orchestra in 1963.

Mr. Leguía has played concertos and solo recitals on several continents, touring Europe, South Africa, Lebanon, Ethiopia, and Syria. He has made thirteen solo tours of South America (including one in which he performed all the Beethoven works for cello) and has performed widely in Canada and the United States. His numerous first performances have included the Boston premiere of Schoenberg's Cello Concerto, and world premiere performances of works by Robert Parris, Pamela J. Marshall, and Vincent Frohne. He played the world premiere of Piston's Duo for cello and piano, which was dedicated to him, at the Library of Congress in the 1970s, and the world premiere of a cello concerto written for him by Robert Evett at the National Gallery of Art in Washington, D.C., on the occasion of the gallery's 30th anniversary. Other composers who have written works expressly for him include Edgar Valcarcel and Josep Soler.

While on sabbatical from the BSO during the winter of 1984-85 (the tricentennial of J.S. Bach), Mr. Leguía performed Bach's complete cello suites in Madrid and made recital and concerto appearances in Portugal, Berlin, Tubingen, and Belgium. He also did extensive research on Spanish music for the cello. Soon after that—having always wanted a more penetrating instrument that combined beauty of sound with power—Mr. Leguía had the idea that carbon fiber might be the answer. He built three cellos (each a different model) over five years; then he met Steve Clark, the president of Vanguard Yacht, who, using Mr. Leguía's third prototype, helped him develop the production model of the Luis and Clark cello. Compared to most wooden instruments, the Luis and Clark has impressive power and more reverberation. The company (visit www.luisandclark.com) now also makes violins and violas, and will soon have the double bass.

Mr. Leguía's interest in Spanish, Latin American, and South American music combined with his new carbon fiber cello culminated in his first recording with the Luis and Clark cello, "Classical Music for Cello and Piano by Composers from South America, Mexico and the Caribbean." In May 2002, along with two of his colleagues, he performed Popper's Requiem for Three Cellos and Orchestra with the Boston Pops, using three Luis and Clark carbon fiber cellos. Most recently, he and Robert

BEETHOVEN Symphony No. 3 in E-flat, Opus 55, *Eroica*

Allegro con brio
Marcia funebre. Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

This year's Boston Symphony Orchestra retirees will be acknowledged on stage at the end of these concerts (see previous page).

This week's concerts are presented in honor of the members of the Higginson Society who support the Boston Symphony Annual Fund at the patron level (see page 24).

UBS is proud to sponsor the BSO's 2006-2007 season.

The evening concerts will end about 10 and the afternoon concert about 4.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

Freeman recorded a new CD of music by American composers, including numerous first recordings, scheduled for release this spring. This was the last music to be played on the old stage of Symphony Hall before it was replaced last summer. The stage lasted for 105 years, and Luis played in the BSO for 44 of those years. He plans now to concentrate on his solo performances, his business, and his family.



Born in Chicago, **John Salkowski** was educated in a very dedicated central European musical community in suburban Chicago. Many of the instrumental teachers at his high school, J. Sterling Morton of Cicero/Berwyn, were members of the Chicago Symphony Orchestra, and John and many of his contemporaries became professional musicians. Mr. Salkowski joined the BSO in 1966, having previously been a member of the New Orleans Philharmonic., the St. Louis Symphony Orchestra, and the Cleveland Orchestra. He holds bachelor of music education and master of music degrees from Northwestern University. While a member of the BSO, he organized and conducted his "Journey to Music" tours of musical capitals and international festivals in Europe.

Mr. Salkowski is an alpine-certified Level 1 ski instructor and a member of the Professional Ski Instructors of America. He serves as a skiing instructor and coach for the Loon Mountain (NH) Adaptive Snowsports program. His other non-musical interests include gardening at his oceanfront home and sport fishing on Boston Harbor and Massachusetts Bay. He has been very active in the conservation and preservation of Boston Harbor for many years, the ultimate outcome and achievement being the Boston Harbor Islands State Park and National Historic Site.



This week's concerts are named in honor of the members of the Higginson Society who support at the Patron level.

Patrons help to sustain the musical excellence of the Boston Symphony Orchestra, maintain Symphony Hall, and support the BSO's education and outreach programs through gifts of $10,000 or more to the Boston Annual Fund. The Boston Symphony Orchestra gratefully acknowledges their generosity and commitment to the future of music.

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Robert C. Winters
Drs. Richard and Judith Wurtman
Rhonda and Michael J. Zinner, M.D.
Anonymous (2)

Dmitri Shostakovich
Violin Concerto No. 1, Opus 77[99]



Dmitri Dmitriyevich Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. The Violin Concerto No. 1 was composed (as Opus 77) in 1947-48, but political difficulties deferred the premiere. Only after some revision, it seems, and renumbering as Opus 99, was the work performed, on October 29 and 30, 1955, with the Leningrad (formerly St. Petersburg) Philharmonic under the direction of Yevgeny Mravinsky, with David Oistrakh, the work's dedicatee, as soloist. Oistrakh also gave the American premiere, during his first visit to this country, on December 29 that same year, with the New York Philharmonic under the direction of Dimitri Mitropoulos. Erich Leinsdorf led the first Boston Symphony performances in November 1964 with soloist Leonid Kogan, followed by a Carnegie Hall performance in early December. Subsequent BSO performances featured Kogan with Edo de Waart conducting, Itzhak Perlman with Seiji Ozawa, Viktoria Mullova with Ozawa, Tamara Smirnova with André Previn, Frank Peter Zimmermann with Bernard Haitink, Maxim Vengerov with Mstislav Rostropovich (the most recent Tanglewood performance, on August 29, 1998), and Vadim Repin with Kurt Masur (the most recent subscription performances, in April 2005). In addition to the solo violin, the score calls for two flutes and piccolo (doubling third flute), two oboes and English horn (doubling third oboe), two clarinets and bass clarinet (doubling third clarinet), two bassoons and contrabassoon, four horns, tuba, timpani, tam-tam, xylophone, celesta, two harps, and strings.

Few composers were so affected by external political events in the course of their life's work as Dmitri Shostakovich. After producing his first symphony at the age of nineteen, Shostakovich was widely recognized as the most brilliant talent to appear in Soviet Russia. But his career was repeatedly sidetracked by the particular demands of the Soviet state for music that was accessible to the masses, avoided "decadent" Western trends, and—wherever possible—glorified Russia and the Soviet political system. Stalin himself, though no musician, tried to assure that major musical works were composed to "suitable" texts, emphasized positive emotions, and bore congratulatory dedications to Stalin himself or his principal cohorts.

Already in the mid-1930s Shostakovich went through a difficult, even dangerous time when his opera *Lady Macbeth of Mtsensk* was viciously attacked in *Pravda* as "more noise than music," and he withdrew the premiere of his difficult and elaborate Fourth Symphony (which was not heard for decades) for fear that it would get him into still greater trouble. According to the composer's memoirs, he lived from that time on in the continual fear of death, never knowing when Stalin's instability might result in his arrest or worse.

Though the Fifth Symphony restored Shostakovich to a position of prestige in the Soviet musical firmament, he found that his symphonies were too frequently analyzed by party hacks for their "significance"—signs of adherence to Soviet views or of slipping into westernisms. The worst time came shortly after the war, when a party resolution of 1948 condemned most of the prominent Russian composers—particularly Shostakovich—for "formalistic distortions and anti-democratic tendencies alien to the Soviet people"—though, ironically, he was at precisely that time frequently chosen to represent Russian music in the West, since he was, along with Prokofiev, the most prominent of current Russian composers.

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The denunciation of 1948 forced certain concessions on Shostakovich. For one thing, he gave up the composition of symphonies entirely until after Stalin's death in 1953. He concentrated instead on the composition of film scores and vocal music; these were in a more accessible musical style, and their texts virtually guaranteed that they were properly "interpreted." Many of the films were tales of Russian heroism in the recently ended war, bearing titles like "Encounter at the Elbe" and "The Fall of Berlin." The scores were so tuneful, in fact, that they contributed a number of popular songs to the Russian repertory.



The great Ukrainian violinist David Oistrakh (1908-1974), the dedicatee and original performer of Shostakovich's Violin Concerto No. 1

But already at the time of the party denunciation, Shostakovich had completed his first violin concerto, then labeled Opus 77. But the score was, he judged, not attuned to the temper of the times, too abstract, not sufficiently affirmative in style, to be given out for performance. So he withheld the work for a number of years and finally let it be heard only in 1955, at which time he listed it as Opus 99. Shostakovich apparently revised the concerto to some degree, though he himself made contradictory claims about it, preferring the earlier opus number in 1965, but by 1973 claiming that it was a work of the later period. Still later he returned to his preference for the original numbering. Since no manuscript of the early version is known it is impossible to judge to what degree the piece was actually revised.

The death of Stalin brought about a gradual liberalization which first showed itself in the Tenth Symphony, a work that contains some of Shostakovich's finest music. Only after that work had been accepted—despite heated debate—by the Soviet Composers Union did Shostakovich bring out the Violin Concerto, one of his most original works. Yet the Violin Concerto was at first threatened with oblivion, simply because none of the leaders of the Composers Union dared to make any significant comments about it, and until they did no musicologist or critic was willing to accept the responsibility of saying anything favorable. Finally, in July 1956, David Oistrakh himself stepped into the breach



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with a daring article in *Sov'etskaya Muzyka* (*Soviet Music*), condemning the strange silence that greeted the new work on the part of leaders of the Composers Union. Having accepted the dedication of the score and lived with the work long enough to learn it and to prepare a magnificent performance (which he twice recorded), Oistrakh was fully committed to the piece, and the fact that he published his views in the leading musical journal lent considerable weight to his opinion. Oistrakh noted that the concerto, which avoids easy crowd-pleasing techniques, needs to be lived with in order for performer or listener to grasp the full depth of its message. His comments helped keep the work from slipping into an undeserved oblivion; all in all, he found it to be innovative.

Shostakovich's orchestra completely omits the heavier brass instruments and is thus unusually transparent, highlighting the soloist at every turn. During much of the work the soloist is playing in ensembles of chamber-music size. The four movements are arranged in a slow-fast-slow-fast pattern, unusual for concertos, with characteristic titles (Nocturne, Scherzo, Passacaglia, and Burlesque) giving a clear idea of the character of each (though Oistrakh felt that "Burlesque" was not quite right for the finale, in which he found the mood of a brightly-colored Russian folk festival). Throughout the concerto the soloist is required to play virtually without pause (often in double-stops) and must carry the entire burden of responsibility in the lengthy and very difficult cadenza—sub-



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stantial enough almost to be regarded as a separate movement in its own right—linking the third and forth movements. The work is a tribute to the technique, expressive skill, and sheer concentration of the great violinist for whom it was written.

The original opus number places the Violin Concerto between Shostakovich's Ninth and Tenth symphonies; this is entirely appropriate, because the concerto seems to share some of the characteristics of both works—the Ninth's earthy exuberance in its finale, and the Tenth's depth and seriousness in the slow movements. Boris Schwarz has remarked that there are thematic relationships between the concerto and the Tenth—a remarkable fact, given the five years of strain and external pressure that came between them.

The opening Nocturne avoids all the traditional first-movement clichés of the violin concerto genre. It is moderately slow, contemplative in its lyricism, and delicate in its scoring. The stately tread of the strings in the dotted rhythms of the opening bars reappears at several points throughout the movement, offset by the graceful lyric flow of running eighth-notes soon introduced in the bassoon and picked up by other instruments. No rhetorical outbursts intrude on the pensive course of the movement, the principal change of character coming with the introduction of triplet figures near the middle.

The scherzo is a sparkling dance movement in which the soloist plays almost throughout with chamber-sized groupings of woodwind instruments. Near the end of the 3/8 section that makes up the main part of the movement, Shostakovich introduces a melodic figure played *fortissimo* in octaves on the solo violin and consisting of the notes D-sharp, E, C-sharp, B. This is almost the same figure that appears throughout the Tenth Symphony, where it is "spelled" to indicate the composer's initials (D.SCH. = D, E-flat, C, B in German notation). The full orchestra plays a rough-hewn 2/4 middle section that Boris Schwarz likens to a Jewish folk dance (a natural enough connection, since Shostakovich wrote the concerto at the same time that he was composing his set of *Jewish Folk Poetry*). As this vigorous section dies away, the opening 3/8 material returns, though it now builds beyond chamber size to close the movement with the full orchestra, following a brief recollection of the middle section.

The third movement is a somber, stately passacaglia, a form built on a repeating bass line, one of Shostakovich's favored techniques. Here, the bass line is presented *fortissimo* in cellos and double basses, while the horns play a countermelody in octaves. The theme moves to tuba and bassoon for a second statement, *piano*, under woodwind chords before the violin enters with a melody of keening lamentation to accompany the third statement in the strings. As the repeated passacaglia statements continue, the violin moves to newer, more flowing counterpoints, while the English horn and bassoon take up the keening melody. Further repetitions take the soloist into the higher reaches and then back down for a triplet accompaniment. At the climactic statement the soloist presents the passacaglia theme, *fortissimo*, in octaves above the strings. At the end of a gradual decrescendo, the violin reiterates the opening countermelody of the horns. This proves to be the starting point of the extended and difficult cadenza, which finally issues in the finale. The last movement gives itself up totally to a rhythmic energy and brilliant color that is the closest thing in the concerto to traditional virtuoso tricks; it brings the work to an effective and satisfying close.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.



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Ludwig van Beethoven
Symphony No. 3 in E-flat, Opus 55, *Eroica*



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed his Third Symphony, the Eroica, *between May and November 1803, with some further polishing early the following year. It was privately performed in the Vienna town house of Prince Joseph von Lobkowitz, to whom the score is dedicated, in the summer of 1804. With Beethoven himself conducting, the first public performance took place on April 7, 1805, in Vienna, at the Theater an der Wien. Though the* Eroica *was apparently heard in the United States in an arrangement for septet as early as 1828, the first American performance with full orchestra took place in the inaugural season of the Philharmonic Society in New York, on February 18, 1843, under the direction of Ureli Corelli Hill. The first Boston performance of the* Eroica *took place on May 5, 1849, in Tremont Temple, with George J. Webb conducting the Musical Fund Society. Georg Henschel led the first Boston Symphony performances in November 1881, on the fifth program of the BSO's inaugural season, subsequent Boston Symphony performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Vladimir Golschmann, Richard Burgin, Bruno Walter, Charles Munch, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, Jean Martinon, Stanislaw Skrowaczewski, Max Rudolf, William Steinberg, Claudio Abbado, Colin Davis, Ferdinand Leitner, Seiji Ozawa (on numerous occasions between 1974 and 2001), Klaus Tennstedt, Edo de Waart, Kurt Masur, Leonard Bernstein, Michael Tilson Thomas, Marek Janowski, Christoph Eschenbach, Simon Rattle, James Levine (the most recent subscription performances, in November 2004), and Herbert Blomstedt (the most recent Tanglewood performance, on August 19, 2006). The score of the* Eroica *calls for two each of flutes, oboes, clarinets, and bassoons, three horns, two trumpets, timpani, and strings.*

With Beethoven's Third Symphony, as Maynard Solomon observes, "we know that we have crossed irrevocably a major boundary in Beethoven's development and in musical history as well." In its size and shape, in the density and complexity of its musical ideas, in its overall scope, in its psychologically complex link to extramusical associations (i.e., "the Napoleon connection"), it was worlds apart from any symphony written before it. The first movement alone, when the exposition repeat is included, runs half the length of an entire late Mozart or Haydn symphony. The funeral march represented an unprecedented novelty and was frequently mentioned along with the title; in February 1814, for a performance by the Philharmonic Society in London, the symphony was announced quite specifically as Beethoven's "Sinfonia Eroica (containing the Funeral March)." Of the third movement, with its bustling energy, beginning "*sempre pianissimo staccato*," George Grove wrote that "before this...the *Scherzo*, in its full sense, was unknown to music." Also in the *Eroica* Beethoven introduced a third horn to the symphony orchestra for the first time; the third-movement Trio takes full advantage of the added sonority. The theme-and-variations finale—based on a musical idea also encountered in a pre-1802 Beethoven *contredanse* for piano, in the finale of his ballet music to *The Creatures of Prometheus* (1800-1801), and again in his Opus 35 piano variations of 1802 (retroactively christened the *Eroica* Variations)—can still seem curious, a source of puzzlement; one commentator has even described it as "perhaps a little naïve," given the weight of what precedes.

Beethoven was aware of the strain the *Eroica* would have placed on listeners in his

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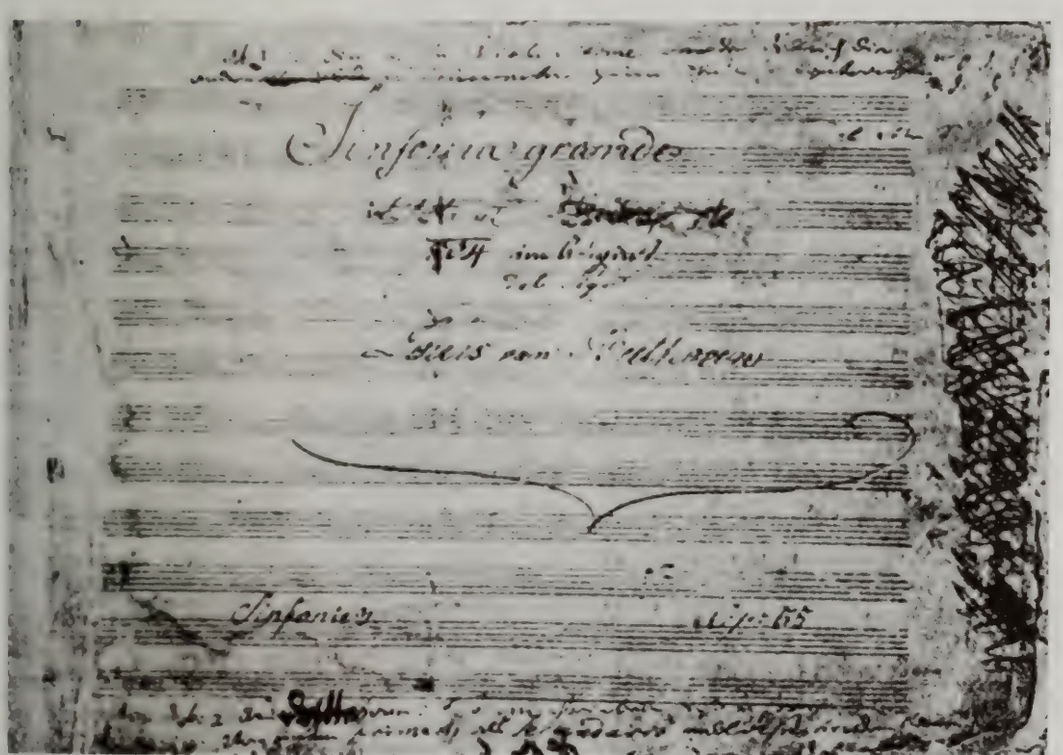
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day. A note in the first printed edition stated that "This Symphony, being purposely written at greater length than usual, should be played nearer the beginning than the end of a concert... lest, if it be heard too late, when the audience is fatigued by the previous pieces, it should lose its proper and intended effect." At one point he considered eliminating the exposition repeat in the first movement—presumably in the hope that such shortening would encourage more frequent performance, although the inclusion of the repeat could only have helped early audiences to make sense of the first movement's musical argument. An early review, of a semi-public performance in January 1805 (the first public performance was conducted by Beethoven himself on April 7 that year), commented on the symphony's "inordinate length and extreme difficulty of execution" and observed that "the work seems often to lose itself in utter confusion." Yet also in early 1805, when the work's dedicatee, Beethoven's patron, Prince Joseph von Lobkowitz, who had purchased personal rights to performance of the symphony for a six-month period, arranged a hearing for an esteemed guest, Prince Louis Ferdinand of Prussia, the latter was so fascinated by the new work that it was played through a second and third time that same evening! In January 1807, when the *Eroica* was first heard at the concerts of the Leipzig Gewandhaus, the distribution of a program intended to assist comprehension—"A fiery and splendid *Allegro*; (2) a sublime and solemn Funeral March; (3) an impetuous *Scherzando*; (4) a grand *Finale* in the strict style" (this referring to the last movement's theme-and-variations structure)—not only helped ensure a receptive audience but even led to requests for further performances.

The following anecdote, recorded by Beethoven's friend Ferdinand Ries, has become crucial to any consideration of the *Eroica* Symphony:

> In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying upon his table with the word "Buonaparte" at the extreme



Title page from a copyist's manuscript of Beethoven's Third Symphony, with the words "Intitulata Bonaparte" crossed out

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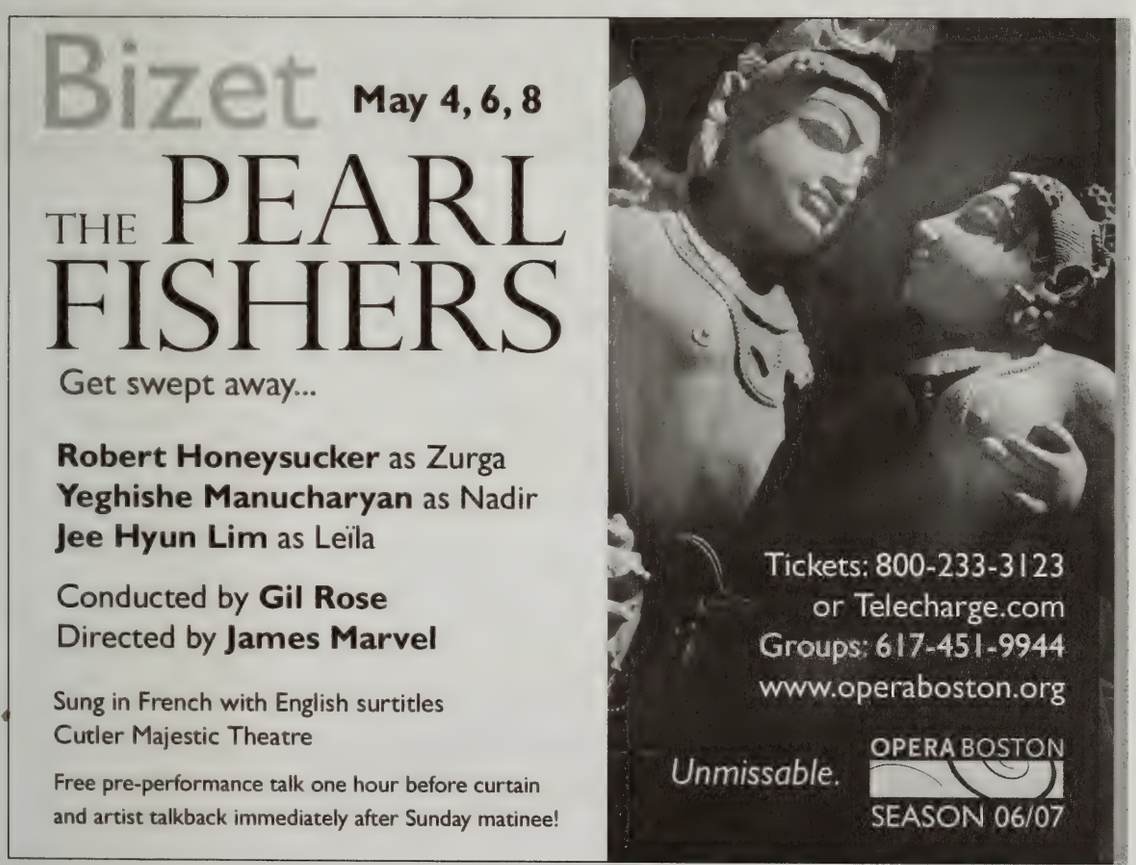
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top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title *Sinfonia eroica*.

While the intent of this account is clear, the actual details cannot be substantiated. Beethoven composed his Third Symphony between May and November 1803, completing the work with some final polishing early in 1804.* But the title *Eroica* seems not to have been used until the parts were first published, in October 1806, with the heading "*Sinfonia Eroica composta per festigiare il Souvenire di un grand' Uomo*" ("Heroic Symphony composed to celebrate the memory of a great man"). The autograph of the symphony—which may have been the score mentioned by Ries—is lost. A surviving manuscript, written out by a copyist and headed "*Sinfonia Grande Intitulata Bonaparte*," has the last two of these words energetically crossed out on the title page—but the words "*Geschrieben auf Bonaparte*" ("written on Bonaparte"), added in Beethoven's own hand, remain.

In October 1803, Ries wrote to the publisher Simrock in Bonn that Beethoven wanted

*Sketches for the first three movements of a symphony in E-flat (rather different in outline from the *Eroica* itself) actually date back to the summer or fall of 1802, in a sketchbook also including notations for the Opus 35 piano variations. The musicologist Lewis Lockwood has gone so far as to suggest that Beethoven may already have had a theme-and-variations finale in mind at this point, and that no sketches for the finale appear because the idea may be inferred from the proximity of the symphony sketches to those for Opus 35.





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very much to dedicate the new symphony to Napoleon, but that, on the other hand, Prince Lobkowitz was interested in purchasing the performing rights—under which circumstance the latter would become dedicatee, and Beethoven would simply name the work after Napoleon. A practical consideration was that Beethoven, frequently ambivalent toward Vienna, and himself considering a move to Paris, would have found a symphony named for or dedicated to Napoleon a useful calling card. Napoleon declared himself Emperor on May 18, 1804; yet even on August 26 that year, Beethoven wrote to the publisher Breitkopf & Härtel that "The title of the symphony is really *Bonaparte*." But Beethoven's apparent need somehow to express his political and ideological beliefs at this particular moment—whether in the dedication of the symphony or perhaps even in the language of the music itself—had also to be tempered by realistic concerns, especially given the strained relations between France and Austria at the time. Ultimately, the music must speak for itself; indeed, as Basil Lam has written, "the greatest human hero would be unworthy of the *Eroica*."

Some things worthy of particular attention in the first movement: 1) those two slashing initial chords, which define the home key, serve as a springboard for the rhythmic energy of the entire movement, and are perceptible even in the movement's closing cadence*; 2) the harmonically intrusive C-sharp with which the first statement of the main theme ends, and which sets up a harmonic tension to be felt throughout the movement as a whole; 3) the increased proportions of the development and coda sections in this gigantically expanded sonata-form structure; 4) the complex network of thematic materials, not one of them a real "tune"; 5) the famous appearance of the so-called "new theme" in the development section; and 6) the "overeager" horn entrance (over a "wrong" harmony) that ushers in the recapitulation.

The funeral march, with its integral use of silence and sound, and the energetic third-movement scherzo—the first symphonic "scherzo" actually to be so named—need no further comment. But the finale requires at least a little space, if only because of its rather unusual structure (the "strict style" mentioned in the 1807 program quoted earlier), its basis—at least to begin—in a clearly defined, purely musical technique (theme and variations) quite different from the more extroverted, even revolutionary musical expression of the first movement, and from the more explicitly personal utterance of the second. An awareness of Beethoven's tempo designation is particularly important here: when this movement is treated as a real "Allegro molto," its astonishing musical craftsmanship becomes all the more apparent. At the same time, a quick tempo helps speed the musical argument to its intended conclusion. The fugal section brings a new character, suggesting a grander mode of expression, and music that becomes increasingly forceful. Then, with the Poco Andante, there is a humanizing quality, a poignancy, and, to quote Tovey, "a mood we have not found before in the whole symphony." This transfiguring and humanizing element is clearly the key to the finale, and provides the subliminal link to the *Eroica*'s first two movements. Once regained, this element of personalization demands a triumphant close, and the music speeds to its end in joyful celebration of its newly-restored humanity.

—Marc Mandel

*Beethoven's first two symphonies had begun with slow introductions, as would the Fourth and Seventh.

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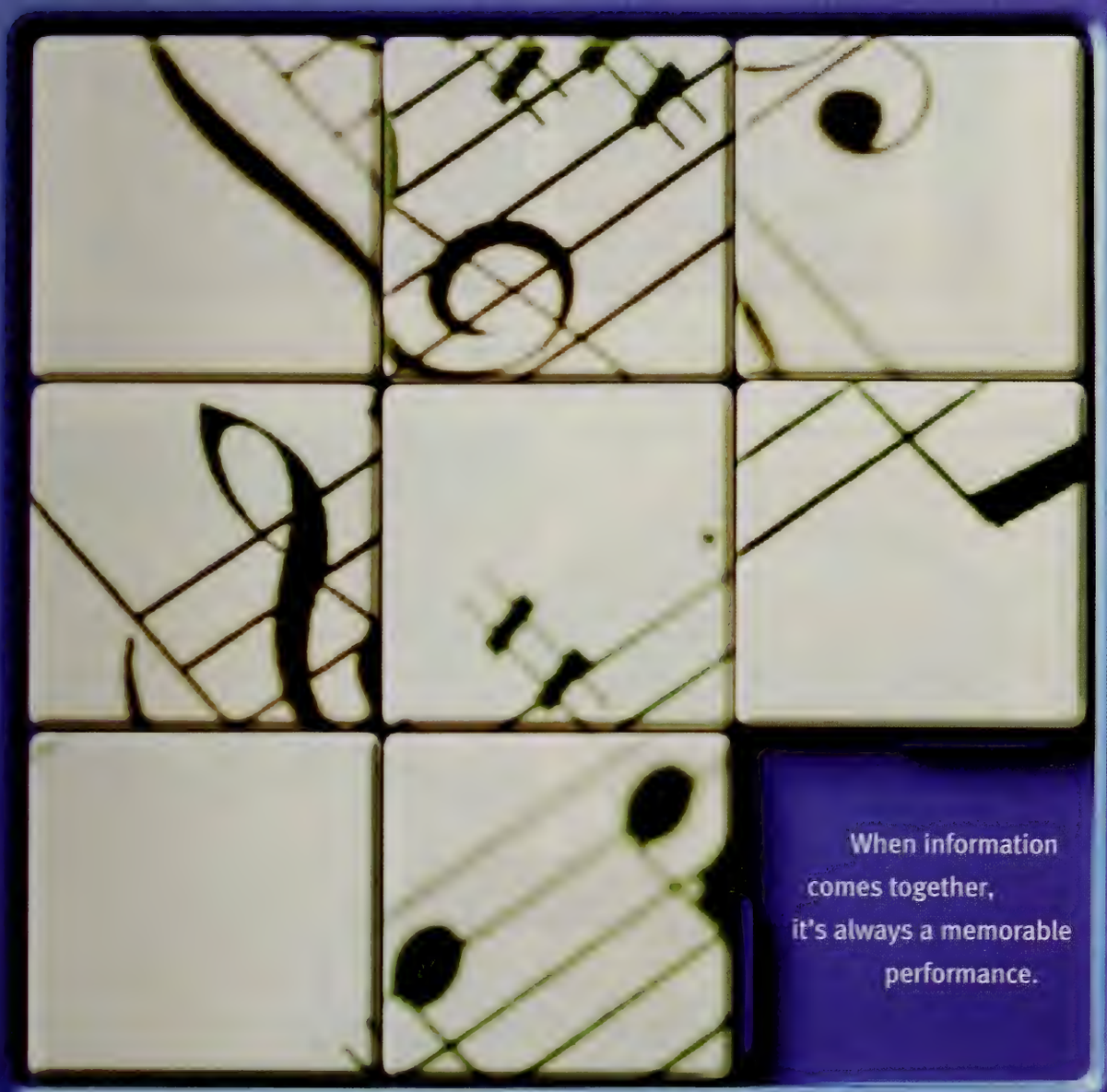


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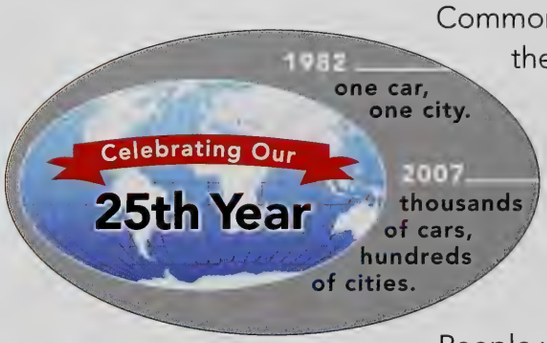
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Recent additions to the Shostakovich bibliography include *Shostakovich and Stalin* by Solomon Volkov (Random House), *Shostakovich and his World* by Laurel E. Fay (Princeton University Press), and *A Shostakovich Casebook* edited by Malcolm Hamrick Brown (Indiana University Press). Among other things, the last two of these continue to address issues of authenticity surrounding Volkov's earlier book, *Testimony: The Memoirs of Dmitri Shostakovich* as (ostensibly) related to and edited by Volkov, published originally in 1979 (Proscenium). Other important books on the composer include Elizabeth Wilson's *Shostakovich: A Life Remembered* (Princeton University paperback); Laurel E. Fay's *Shostakovich: A Life* (Oxford University paperback), and the anthology *Shostakovich Reconsidered*, written and edited by Allan B. Ho and Dmitry Feofanov (Toccata Press). Michael Steinberg's *The Concerto–A Listener's Guide* includes his program note on Shostakovich's Violin Concerto No. 1 (Oxford paperback).

Sergey Khachatryan has recorded Shostakovich's First and Second violin concertos with Kurt Masur and the Orchestre National de France (Naïve). Of significant historic importance, and still available, is the very first recording of the composer's Violin Concerto No. 1, made by David Oistrakh with Dimitri Mitropoulos and the New York Philharmonic on January 2, 1956, right after they gave the American premiere per-

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formances (Sony Classical; their broadcast performance of January 1, 1956, has been issued by the New York Philharmonic). Oistrakh's recording with Yevgeny Mravinsky and the Leningrad Philharmonic (with whom he gave the world premiere) is not currently available, though other Oistrakh performances can be found, including a concert performance in very good sound with Gennady Rozhdestvensky and the Philharmonia Orchestra from the 1962 Edinburgh Festival (BBC Legends), a studio recording with Maxim Shostakovich and the New Philharmonia Orchestra (EMI), and a recording with Mravinsky and the Czech Philharmonic (Chant du Monde). Other noteworthy modern recordings include Maxim Vengerov's with Mstislav Rostropovich and the London Symphony Orchestra (Teldec/Warner Classics), Vadim Repin's with Kent Nagano and the Hallé Orchestra (Erato), and Itzhak Perlman's with Zubin Mehta and the Israel Philharmonic (EMI). More recent catalogue entries include Daniel Hope's with Maxim Shostakovich conducting the BBC Symphony Orchestra (Warner Classics) and Hilary Hahn's with Hugh Wolff conducting the Oslo Philharmonic (Sony Classical).

Edmund Morris's recent *Beethoven: The Universal Composer* is a thoughtful and first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies of the composer are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback) and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford

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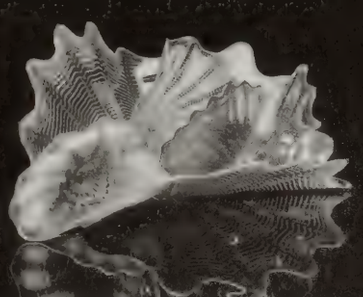
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University Press). Also well worth investigating is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers a comprehensive, thoroughly informed approach geared to the general reader (Norton paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). A much older but still crucial biography, dating from the nineteenth century, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the more recent edition of Grove (2001). Also of interest are *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback) and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton). Michael Steinberg's program notes on the nine symphonies are in his book *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's time-honored program notes on the symphonies are among his *Essays in Musical Analysis* (Oxford). Other useful treatments of the symphonies include George Grove's classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback), and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback).

Bernard Haitink has recorded the *Eroica* Symphony as part of a recent complete Beethoven cycle with the London Symphony Orchestra (LSO Live). The Boston Symphony Orchestra recorded the *Eroica* under Serge Koussevitzky in 1945, under Charles Munch in 1957, and under Erich Leinsdorf (his first recording as the BSO's music director) in



1962 (all for RCA). Other noteworthy complete cycles (listed alphabetically by conductor) include Christoph von Dohnányi's with the Cleveland Orchestra (Telarc), Nikolaus Harnoncourt's with the Chamber Orchestra of Europe (Teldec), Herbert von Karajan's with the Berlin Philharmonic (notably their cycle issued originally in 1963), and George Szell's with the Cleveland Orchestra (Sony Classical). An "in-progress" cycle with Osmo Vänskä conducting the Minnesota Orchestra, and which already includes the *Eroica*, has been winning considerable acclaim (BIS). James Levine recorded the *Eroica* Symphony with the MET Orchestra in 1993 (Deutsche Grammophon). Period-instrument recordings of the Beethoven symphonies have included John Eliot Gardiner's with the Orchestre Révolutionaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (originally Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre). Arturo Toscanini's commercial recordings of the Beethoven symphonies with the NBC Symphony have been reissued on CD several times over (RCA). His most powerful *Eroica*, from a 1939 broadcast cycle, has been issued on numerous labels, including RCA and Music & Arts. One of Wilhelm Furtwängler's most powerful preserved *Eroica*s is his wartime concert performance with the Vienna Philharmonic from December 1944 (various labels, notably Deutsche Grammophon and Music & Arts). Another particularly powerful Furtwängler *Eroica*—with the Vienna Philharmonic in Munich from 1953, in significantly better sound than the 1944 wartime account—has recently shown up in the "Great Conductors of the 20th Century" volume devoted to that conductor (EMI/IMG Artists). The very first, and still illuminating, complete recorded Beethoven symphony "cycle" (in quotes because several orchestras were used)—Felix Weingartner's from the 1930s with the Vienna Philharmonic, the London Symphony, the London Philharmonic, and the British Symphony Orchestra—has been reissued on CD in impressively listenable sound (Naxos).

—Marc Mandel



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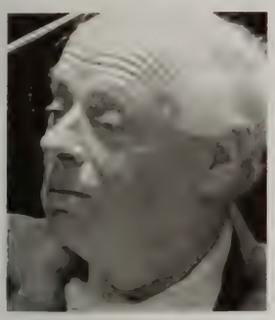


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Bernard Haitink



Appointed principal conductor of the Chicago Symphony Orchestra from the start of the 2006-07 season, Bernard Haitink has led many of the world's major orchestras, including more than twenty-five years as music director of Amsterdam's Royal Concertgebouw Orchestra. He has also previously held posts as music director of the Dresden Staatskapelle, the Royal Opera–Covent Garden, Glyndebourne Festival Opera, and the London Philharmonic. He is conductor laureate of the Royal Concertgebouw Orchestra, conductor emeritus of the Boston Symphony Orchestra, and an honorary member of the Berlin Philharmonic. He has made frequent guest appearances with the Berlin Philharmonic, Vienna Philharmonic, Bavarian Radio Symphony Orchestra, London Symphony Orchestra, and other leading orchestras. Highlights of Mr. Haitink's 2006-07 season so far have included a Beethoven cycle with the London Symphony Orchestra at New York's Lincoln Center in October, and a series of November concerts in Amsterdam, Frankfurt, and Vienna with the Royal Concertgebouw Orchestra to mark the fiftieth anniversary of his first appearance with them. Other engagements this season include performances at this year's Salzburg Easter Festival with the Berlin Philharmonic, and a return to the world of opera after a five-year absence with performances of *Parsifal* in Zurich, and *Pelléas et Mélisande* at the Théâtre des Champs-Élysées in Paris. Mr Haitink has recorded widely for the Philips, Decca, and EMI labels, including complete cycles of Mahler, Bruckner, and Schumann symphonies with the Concertgebouw and extensive repertoire with the Berlin Philharmonic, Vienna Philharmonic, and Boston Symphony Orchestra. His most recent recordings are the complete Brahms and Beethoven symphonies with the London Symphony Orchestra on LSO Live. His discography also includes many opera recordings with the Royal Opera and Glyndebourne, as well as with the Bavarian Radio Orchestra and Dresden Staatskapelle. His recording of Janáček's *Jenůfa* with the orchestra, soloists, and chorus of the Royal Opera House, Covent Garden, received a Grammy Award for best opera recording in 2004. With the Boston Symphony Orchestra he has recorded Brahms's four symphonies and Alto Rhapsody, orchestral works of Ravel, and Brahms's Piano Concerto No. 2 with soloist Emanuel Ax. Mr. Haitink has received many international awards in recognition of his services to music, including both an honorary Knighthood and the Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. He was recently named *Musical America*'s "Musician of the Year" for 2007. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971, became the orchestra's principal guest conductor in 1995, and was named conductor emeritus of the BSO in

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2004. In addition to concerts in Boston, he has led the orchestra at Tanglewood (appearing there for the first time in 1994), Carnegie Hall, and on a 2001 tour to the European summer music festivals. Prior to this year, his most recent BSO appearances were for two subscription programs last season (Ravel/Mozart/Debussy/Roussel in January 2006, and Mahler's Symphony No. 6 in February). He will return to Symphony Hall next season, in March 2007, to lead the BSO in Bach's *St. Matthew* Passion, and a program pairing Bartók's Piano Concerto No. 3 (with soloist András Schiff) with Schubert's *Great* C major symphony.

Sergey Khachatryan



Making his Boston Symphony Orchestra debut with these concerts, violinist Sergey Khachatryan was born in 1985 in Yerevan, Armenia. In December 2000 he won first prize in the Eighth International Jean Sibelius Competition in Helsinki, becoming the youngest winner in the competition's history. In 2005 he won first prize at the Queen Elisabeth Competition in Brussels. Mr. Khachatryan has performed with all the major orchestras in the United Kingdom, including the City of Birmingham Symphony Orchestra, the BBC Philharmonic, and regular appearances with the Philharmonia Orchestra. In his July 2005 debut at the BBC Proms he performed Shostakovich's First Violin Concerto with the BBC Philharmonic. His international profile has developed through collaborations with such orchestras as the London Philharmonic Orchestra, NHK Symphony in Tokyo, the Royal Concertgebouw Orchestra, l'Orchestre National de France and Kurt Masur, and the Frankfurt Radiosinfonieorchester with Daniel Harding. In August 2005 he made debuts at both the Ravinia and Blossom festivals. His March 2006 Baltimore Symphony debut was followed by a major United States concert tour with the London Philharmonic Orchestra, which took him to Boston, Washington, San Francisco, Los Angeles, and New Jersey. In summer 2006 he made his New York debut performing the Beethoven Violin Concerto in the Mostly Mozart Festival. His 2006-07 season includes performances of the Beethoven concerto with the Philharmonia Orchestra in London under Christoph von Dohnányi as well as appearances with the RSO Berlin and Marek Janowski, the Munich Philharmonic with James Conlon, and the Orchestre National de Belgique at the BOZAR in Brussels. Other current and future engagements include the New York Philharmonic and Cleveland Orchestra, both under Kurt Masur, the Boston Symphony Orchestra under Bernard Haitink, the Los Angeles Philharmonic with Stéphane Denève, the Gewandhaus Orchestra of Leipzig under Riccardo Chailly, the Tonhalle Orchestra of Zurich, the Berlin Philharmonic with Yuri Temirkanov, and the San Francisco Symphony with Michael Tilson Thomas. Recital engagements with his sister, pianist Lusine Khachatryan, take them to the Wigmore Hall in London, Frankfurt's Alte Oper, the National Auditorium in Madrid, Carnegie Hall in New York, the Théâtre des Champs-Élysées in Paris, the Palais des Beaux Arts in Brussels, and the Concertgebouw in Amsterdam. Following the success of his recording of the Sibelius Violin Concerto released in October 2003 (with Emmanuel Krivine conducting the Sinfonia Varsovia, paired with the Khachaturian Violin Concerto), his relationship with Naïve Classique continues with his recent disc of the two Shostakovich violin concertos, with Kurt Masur and the Orchestre National de France. As winner of the 2005 Queen Elisabeth Competition, Mr. Khachatryan plays the 1708 "Huggins" Stradivarius violin on loan from the Nippon Music Foundation.

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Piano Concerto No. 2 in B-flat, Opus 83 4
PETER SERKIN, piano
Symphony No. 1 in C minor, Opus 68 7
Symphony No. 3 in F, Opus 90 26
Symphony No. 4 in E minor, Opus 98 17

BRUCH
Violin Concerto No. 1 in G minor, Opus 26 11
JOSHUA BELL, violin

BRUCKNER
Symphony No. 6 in A 19



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Aug 4
Schumann Five Pieces in Folk Style, Op. 102
Brahms Violin Sonata in A major, Op. 100
Mendelssohn Piano Trio in D minor, Op. 49

Aug 11
Mendelssohn Viola Sonata in C minor
Schumann Piano Trio in D minor, Op. 63
Brahms Piano Quartet in G minor, Op. 25

Aug 18
Mendelssohn Violin Sonata in F minor, Op. 4
Schumann Adagio and Allegro in A-flat
Brahms Horn Trio in E-flat major, Op. 40

Aug 25
Mendelssohn Cello Sonata in B-flat major, Op. 45
Schumann Dichterliebe
Brahms Piano Quartet in A major, Op. 26

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DEBUSSY
Printemps, Symphonic suite — 18

DVOŘÁK
Symphony No. 9 in E minor, Opus 95, *From the New World* — 1, UBS

FALLA
The Three-cornered Hat, Suites 1 and 2 — 9

HARBISON
Canonical American Songbook — 12
Darkbloom: Overture for an imagined opera — 1

HAYDN
Symphony No. 22 in E-flat, *The Philosopher* — 17
Symphony No. 102 in B-flat — 13

HOLST
The Planets, Suite for large orchestra, Opus 32 — 11
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

GERSHWIN
"My man's gone now" and "Summertime" from *Porgy and Bess* (performed as encores) — 1
RENÉE FLEMING, soprano

LIGETI
Atmosphères — 24

MAHLER
Symphony No. 3 — 21
STEPHANIE BLYTHE, mezzo-soprano; WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; THE AMERICAN BOYCHOIR, FERNANDO MALVAR-RUIZ, music director

MOZART
Piano Concerto No. 17 in G, K.453 — 23
ALFRED BRENDEL, piano
Piano Concerto No. 20 in D minor, K.466 — 12
RADU LUPU, piano
Piano Concerto No. 24 in C minor, K.491 — 9
IMOGEN COOPER, piano
Serenade No. 13 in G for strings, K.525, *Eine kleine Nachtmusik* — 25
Symphony No. 25 in G minor, K.183(173dB) — 23
Symphony No. 34 in C, K.338 — 13
Violin Concerto No. 1 in D, K.207 — 25
ANNE-SOPHIE MUTTER, violin

PALOMO
Nocturnos de Andalucía, for guitar and orchestra — 9
PEPE ROMERO, guitar

PREVIN
Double Concerto for Violin, Contrabass, and Orchestra (world premiere) — 25
ANNE-SOPHIE MUTTER, violin; ROMAN PATKOLÓ, double bass

PROKOFIEV
Excerpts from the ballet *Romeo and Juliet*, Opus 64 — 3

RACHMANINOFF
Piano Concerto No. 4 in G minor, Opus 40 8
YEFIM BRONFMAN, piano
Symphony No. 3 in A minor, Opus 44 12

RAVEL
Daphnis et Chloé, Suite No. 2 23
Mother Goose (complete) 25

RIMSKY-KORSAKOV
Russian Easter Overture, Opus 36 20

RODRIGO
Concierto de Aranjuez, for guitar and orchestra 9
PEPE ROMERO, guitar

SAARIAHO
Notes on Light for cello and orchestra 18
(BSO 125th Anniversary Commission; world premiere)
ANSSI KARTTUNEN, cello

SCHOENBERG
Concerto for Piano and Orchestra, Opus 42 2
DANIEL BARENBOIM, piano
Concerto for Violin and Orchestra, Opus 36 6
CHRISTIAN TETZLAFF, violin
Erwartung, Monodrama in one act, Opus 17 15
DEBORAH VOIGT, soprano
Moses und Aron 5
SIR JOHN TOMLINSON, bass (Moses); PHILIP LANGRIDGE, tenor (Aron); JENNIFER WELCH-BABIDGE, soprano (Young Girl); ELLEN RABINER, alto (Sick Woman); MARK SCHOWALTER, tenor (Youth and Naked Youth); SANFORD SYLVAN, baritone (Man and Ephraimite); SERGEI KOPTCHAK, bass (Priest)
JESSICA TARNISH and MICHELLE JOHNSON, sopranos; VALÉRIE ARBOIT and DAVEDA KARANAS, mezzo-sopranos (Four Naked Virgins)
ARIANNA ZUKERMAN, soprano; ERICA BROOKHYSER and JANNA BATY, mezzo-sopranos; WILLIAM HITE, tenor; DAVID KRAVITZ, baritone; MARK RISINGER, bass (Six Voices from the Orchestra)
WILLIAM HITE, tenor (Third Elder); DAVID KRAVITZ, baritone (Second Elder); MARK RISINGER bass (First Elder)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; PALS CHILDREN'S CHORUS, JOHANNA HILL SIMPSON, conductor
Verklärte Nacht, Opus 4 2

SCHULLER
Seven Studies on Themes of Paul Klee 23

SCHUMANN
Symphony No. 2 in C, Opus 61 4
Symphony No. 3 in E-flat, Opus 97, *Rhenish* 8

SHOSTAKOVICH
Cello Concerto No. 1 in E-flat, Opus 107 3
LYNN HARRELL, cello
Violin Concerto No. 1 in A minor, Opus 77[99] 27
SERGEY KHACHATRYAN, violin

SIBELIUS
Four Legends from the *Kalevala*, Opus 22 18

STRAVINSKY
Suite from *The Firebird* (1919 version) 8
Symphony in C 20

TCHAIKOVSKY
Piano Concerto No. 1 in B-flat minor, Opus 23 20
YUJA WANG, piano
Symphony No. 4 in F minor, Opus 36 24

TURNAGE
Ceres: Asteroid for Orchestra (American premiere) 11

VAUGHAN WILLIAMS
Fantasia on a Theme of Thomas Tallis 3
Symphony No. 6 in E minor 14

WAGNER
Prelude to Act I of *Lohengrin* 24

WUORINEN
Eighth Symphony (*Theologoumena*) 17
(BSO 125th Anniversary Commission; world premiere)

OPENING NIGHT

Friday, September 29, 2006, at 6:30 p.m.

JAMES LEVINE, conductor
RENÉE FLEMING, soprano
SIR JAMES GALWAY, flute

BARBER	*Knoxville: Summer of 1915*, Opus 24, for soprano and orchestra
BOLCOM	*Lyric Concerto*, for flute and orchestra
GERSHWIN	"Summertime" and "My man's gone now" from *Porgy and Bess*
DVOŘÁK	Symphony No. 9 in E minor, Opus 95, *From the New World*

UBS THANKSGIVING CONCERT

Friday, November 3, 2006, at 8:30 p.m.

JAMES LEVINE, conductor
CHRISTIAN TETZLAFF, violin

BEETHOVEN	Violin Concerto in D, Opus 61
DVOŘÁK	Symphony No. 9 in E minor, Opus 95, *From the New World*

CONDUCTORS OF THE BOSTON SYMPHONY ORCHESTRA DURING THE 2006-2007 SEASON

	Week
JAMES LEVINE, Music Director	Opening Night, 1, 2, 4, 5, 6, UBS, 7, 15, 16, 17, 21, 22, 23
BERNARD HAITINK, Conductor Emeritus	26, 27
SIR COLIN DAVIS	13, 14
CHRISTOPH VON DOHNÁNYI	24
CHARLES DUTOIT	20
RAFAEL FRÜHBECK DE BURGOS	8, 9
INGO METZMACHER	19
LUDOVIC MORLOT	3
SIR ANDRÉ PREVIN	25
DAVID ROBERTSON	10
JUKKA-PEKKA SARASTE	18
ROBERT SPANO	11
DAVID ZINMAN	12

SOLOISTS WITH THE BOSTON SYMPHONY ORCHESTRA DURING THE 2006-2007 SUBSCRIPTION SEASON

	Week
PIERRE-LAURENT AIMARD, piano	24
VALÉRIE ARBOIT, mezzo-soprano	5
EMANUEL AX, piano	26
DANIEL BARENBOIM, piano	2
JANNA BATY, mezzo-soprano	5
JOSHUA BELL, violin	11
STEPHANIE BLYTHE, mezzo-soprano	21
JOHAN BOTHA, tenor	22
ALFRED BRENDEL, piano	23
CHRISTINE BREWER, soprano*	22
YEFIM BRONFMAN, piano	8
ERICA BROOKHYSER, mezzo-soprano	5
DANIEL BUBECK, countertenor	10

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BETH CLAYTON, mezzo-soprano	10
IMOGEN COOPER, piano	13
BRIAN CUMMINGS, countertenor	10
ALBERT DOHMEN, bass-baritone	7, 22
RENÉE FLEMING, soprano	Opening Night, 1
SIR JAMES GALWAY, flute	Opening Night, 1
ANDREW GANGESTAD, bass	16
PAUL GROVES, tenor	16
LYNN HARRELL, cello	3
WILLIAM HITE, tenor	5, 22
ROBERT HONEYSUCKER, baritone	22
MICHELLE JOHNSON, soprano	5
DAVEDA KARANAS, mezzo-soprano	5
ANSSI KARTTUNEN, cello	18
LEONIDAS KAVAKOS, violin	19
SERGEY KHACHATRYAN, violin	27
ÖRS KISFALUDY, speaker	7
SERGEI KOPTCHAK, bass	5
DAVID KRAVITZ, baritone	5
PHILIP LANGRIDGE, tenor	5
ROBERT LLOYD, bass	22
RADU LUPU, piano	12
LISA MILNE, soprano	22
JAMES MORRIS, bass-baritone	22
ANNE-SOPHIE MUTTER, violin	25
YVONNE NAEF, mezzo-soprano	16
ERIC OWENS, bass	10
ROMAN PATKOLÓ, double bass	25
MATTHEW POLENZANI, tenor	22
ELLEN RABINER, alto	5
STEVEN RICKARDS, countertenor	10
MARK RISINGER, bass	5
JESSICA RIVERA, soprano	10
PEPE ROMERO, guitar	9
MARK SCHOWALTER, tenor	5
PETER SERKIN, piano	4
SANFORD SYLVAN, baritone	5
JESSICA TARNISH, soprano	5
CHRISTIAN TETZLAFF, violin	6/UBS
SIR JOHN TOMLINSON, bass	5
JOSÉ VAN DAM, bass-baritone	16
DEBORAH VOIGT, soprano	15
ANNE SOFIE VON OTTER, mezzo-soprano	7
YUJA WANG, piano†	20
JENNIFER WELCH-BABIDGE, soprano	5
ARIANNA ZUKERMAN, soprano	5
PALS CHILDREN'S CHORUS, JENNIFER KANE, artistic director	10
PALS CHILDREN'S CHORUS, JOHANNA HILL SIMPSON, conductor	5, 16
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	5, 10, 11, 16, 21, 22
THE AMERICAN BOYCHOIR, FERNANDO MALVAR-RUIZ, music director	21

*replacing Karita Mattila
†replacing Martha Argerich

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Monday, October 9, 2006, at 8 p.m.

JAMES LEVINE, conductor
DANIEL BARENBOIM, piano

SCHOENBERG	*Verklärte Nacht*, Opus 4, for string orchestra
SCHOENBERG	Concerto for Piano and Orchestra, Opus 42
BEETHOVEN	Piano Concerto No. 4 in G, Opus 58

Saturday, November 11, 2006, at 8 p.m.

JAMES LEVINE, conductor
ANNE SOFIE VON OTTER, mezzo-soprano
ALBERT DOHMEN, bass-baritone
ÖRS KISFALUDY, speaker

BARTÓK	*Duke Bluebeard's Castle*, Opus 11
BRAHMS	Symphony No. 1 in C minor, Opus 68

Monday, February 12, 2007, at 8 p.m.

JAMES LEVINE, conductor
YVONNE NAEF, mezzo-soprano
PAUL GROVES, tenor
JOSÉ VAN DAM, bass-baritone
ANDREW GANGESTAD, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
BROOKLYN YOUTH CHORUS, DIANNE BERKUN, founder and artistic director

BERLIOZ	*The Damnation of Faust*, Opus 24



WORKS PERFORMED IN SYMPHONY HALL PRELUDE CONCERTS, CHAMBER MUSIC TEAS, AND COMMUNITY CONCERTS DURING THE 2006-2007 SUBSCRIPTION SEASON

	Week
BEETHOVEN Trio in E-flat for violin, viola, and cello, Opus 3	3
BRAHMS String Quintet No. 2 in G, Opus 111	6
BRIDGE Sextet in E-flat, for two violins, two violas, and two cellos	20
CELTIC (traditional) Reels; Airs and Jigs; Slip Jig and Reel; Air; Strathspey and Reels	23
D'RIVERA *Aires Tropicales* (1994)	24A
HAYDN String Quartet in G, Opus 77, No. 1 (Hob. III:81)	16
IBERT *Trois Pièces brèves*	24A
KRÁSA String Quartet, Opus 2 (1921)	14
MARTINŮ String Quartet No. 6	14
MILLER/DORNFELD *Souvenir de Caracas*	23
MOZART Quintet in E-flat for horn, two violins, viola, and cello, K.407(386c)	26
PIXINGUINHIA *Cheguei*	23
RAVEL String Quartet in F	26
SCHIFRIN *La Nouvelle Orléans*	24A
SCHOENBERG String Quartet No. 2, Opus 10, with soprano solo	16
SCHROEDER Trio in E minor for violin, viola, and cello, Opus 14	3
SCHUBERT Trio No. 2 in B-flat for violin, viola, and cello, D.581	3
TCHAIKOVSKY *Souvenir de Florence*, Opus 70, for string sextet	20
"TRIBUTE TO GRAPPELLI AND REINHART" Honeysuckle Rose; Tzigani/Fistorza/Fulginiti	23

TURINA	
Oración del Torero	23
WEILL	
String Quartet No. 1, Opus 8	6

PERFORMERS IN SYMPHONY HALL PRELUDE CONCERTS, CHAMBER MUSIC TEAS, AND COMMUNITY CONCERTS DURING THE 2006-2007 SUBSCRIPTION SEASON

	Week
MATTHEW ALLEN, guitar	23
ROBERT BARNES, viola	3
BONNIE BEWICK, violin	23
GLEN CHERRY, violin	6, 16
JAMES COOKE, violin	16
TATIANA DIMITRIADES, violin	23
XIN DING, violin	20
RACHEL FAGERBURG, viola	23
SHEILA FIEKOWSKY, violin	26
CATHERINE FRENCH, violin	16
EDWARD GAZOULEAS, viola	20
REBECCA GITTER, viola	6
HAWTHORNE STRING QUARTET (RONAN LEFKOWITZ and SI-HING HUANG, violins; MARK LUDWIG, viola; SATO KNUDSEN, cello)	14
JASON HOROWITZ, violin	6
MIHAIL JOJATU, cello	3, 20
MICKEY KATZ, cello	16, 23, 26
DANIEL KATZEN, horn	26
ELIZABETH KEUSCH, soprano	16
JULIANNE LEE, violin and viola	26
BENJAMIN LEVY, double bass	23
THOMAS MARTIN, clarinet	24A
KAZUKO MATSUSAKA, viola	20
JOHN McGANN, guitar and mandolin	23
MARVIN MOON, viola	6, 16, 26
ELIZABETH OSTLING, flute	24A
RICHARD RANTI, bassoon	24A
ALEXANDER VELINZON, violin	3
JAY WADENPFUHL, horn	24A
KEISUKE WAKAO, oboe	24A
OWEN YOUNG, cello	6, 20

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October 15, 2006

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MOZART	Quartet in F for oboe, violin, viola, and cello, K.370(368b)
SCHULLER	Suite for Woodwind Quintet (1944)
KELLAWAY	*Esque*, for trombone and double bass (1972)
SCHUMANN	Quintet in E-flat for piano and strings, Opus 44

January 14, 2007

with JOAN MORRIS and ALVIN EPSTEIN, speakers
JENS GEORG BACHMANN, conductor

STRAVINSKY	*L'Histoire du soldat* (*The Soldier's Tale*), Concert suite
WALTON	*Façade*: An Entertainment

March 4, 2007

with LUDOVIC MORLOT, conductor
DOMINIQUE LABELLE, soprano

LIEBERMANN	*Fantasy on a Theme of J.S. Bach*, Opus 27
J.S. BACH	*Brandenburg* Concerto No. 6 in B-flat, BWV 1051
COPLAND	Nonet for three violins, three violas, and three cellos
J.S. BACH	Cantata No. 202 (*Wedding Cantata*), *Weichet nur, betrübte Schatten*

May 6, 2007

GOLIJOV	*Lullaby and Doina*
MASLANKA	Quintet for Winds No. 3 (1999)
SCHUBERT	Octet in F for strings and winds, D.803

ARTICLES/FEATURES PRINTED IN THE BOSTON SYMPHONY ORCHESTRA PROGRAM BOOK DURING THE 2006-2007 SUBSCRIPTION SEASON

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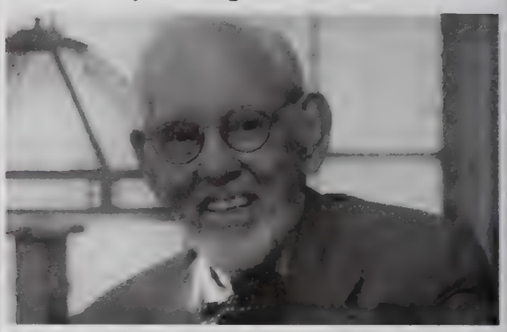
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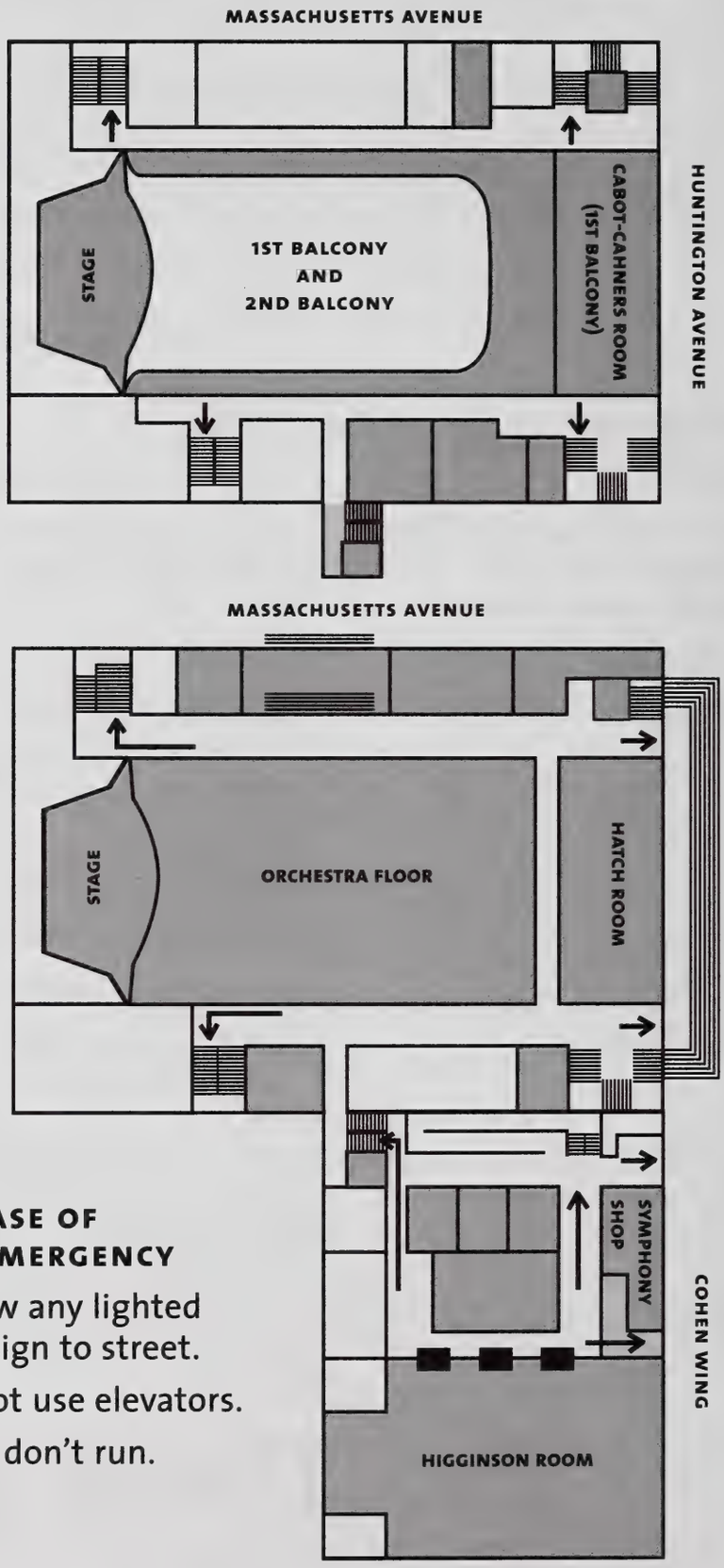
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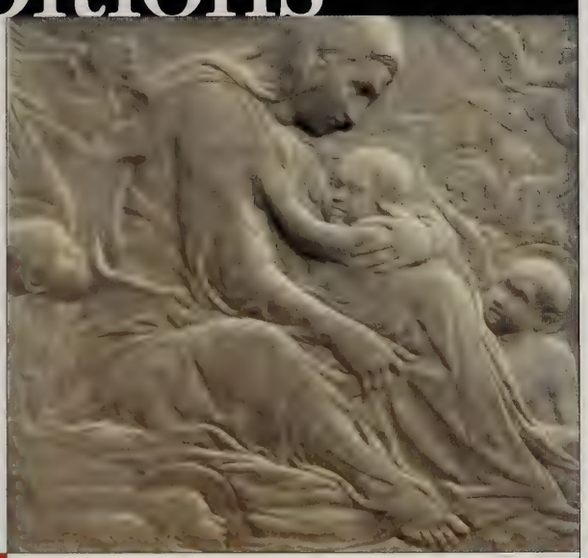
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Weng Tonghe, *One-stroke Calligraphy of the Character "Hu," Tiger* (detail), Chinese, Qing Dynasty, 1890. Ink on paper. Wan-go H. C. Weng Collection.

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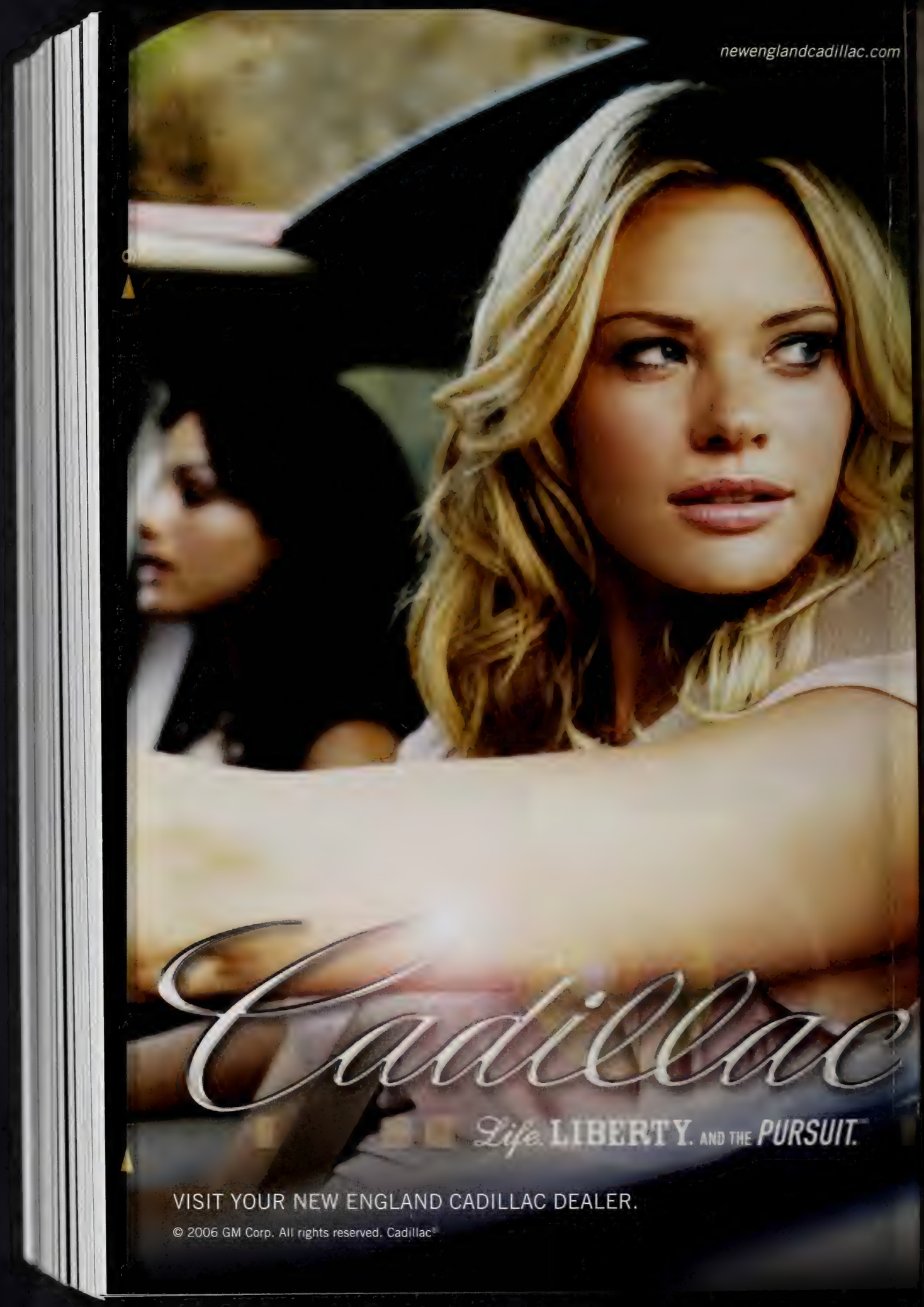
Suara Welitoff, still from *Airplanes*, 2002. Film/video. Maud Morgan Prize Purchase Fund.

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BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, October 15, 2006, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Haldan Martinson, violin
Steven Ansell, viola
Jules Eskin, cello
Edwin Barker, double bass
Elizabeth Rowe, flute
John Ferrillo, oboe
William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn
Ronald Barron, trombone

with JOSEPH KALICHSTEIN, piano

MOZART — Quartet in F for oboe, violin, viola, and cello, K.370(368b)

Allegro
Adagio
Rondeau. Allegro

Messrs. FERRILLO, LOWE, ANSELL, and ESKIN

SCHULLER — Suite for Woodwind Quintet (1944)

Prelude. Allegro
Blues. Andante
Toccata. Presto

Ms. ROWE; Messrs. FERRILLO, HUDGINS, SVOBODA, and SOMMERVILLE

INTERMISSION

KELLAWAY — *Esque*, for trombone and double bass (1972)

I. ♩ = 144
II. Blues
III. Presto

Messrs. BARRON and BARKER

SCHUMANN — Quintet in E-flat for piano and strings, Opus 44

Allegro brillante
In modo d'una Marcia. Un poco largamente—Agitato
Scherzo molto vivace
Allegro, ma non troppo

Messrs. KALICHSTEIN, LOWE, MARTINSON, ANSELL, and ESKIN

Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

Wolfgang Amadè Mozart (1756-1791)
Quartet in F for oboe, violin, viola, and cello, K.370(368b)

Mozart composed his F major Quartet for Oboe and Strings in early 1781 in Munich, where he was busy finishing up his opera *Idomeneo*; he wrote the quartet for the oboist Friedrich Ramm (1744-?1811), who had become a member of the Mannheim court orchestra at fourteen. In 1777, when Mozart first encountered him at Mannheim, Ramm was already using the composer's Oboe Concerto as something of a calling card; according to a letter of Mozart's, he played the concerto five times in Mannheim in 1778. That same year, Ramm and other members of the Mannheim court orchestra relocated to Munich, where Mozart later encountered him in 1781 and wrote the Oboe Quartet. In letters to his father Leopold, Mozart praised the oboist particularly for his "pleasingly pure tone" as well as for his "decent, cheerful, and honest" character.

Throughout the Oboe Quartet, which moves from an opening Allegro to central slow movement to closing rondo (here "rondeau"), Mozart is at his most typically inventive, making every moment of the music "speak" (whether in slow- or quick-moving passages) and fully exploiting the particular timbre, range, and character of the featured wind instrument. Particularly worth noting in the piece is its deeply expressive, aria-like Adagio in D minor—just thirty-seven measures long, but clearly more than enough to display the extraordinary communicative depth for which Friedrich Ramm was famed: "no one has yet been able to approach him in beauty, roundness, softness, and trueness of tone," observed one contemporary account. Also worthy of comment are the first-movement passage, early on, in which the violin's statement of the main theme provides a springboard for the oboe to jump to its topmost range (a passage with no parallel in the recapitulation); the quietly restrained opening gesture (already implicit in the exposition) of that same movement's development section; the harmonic feints also to be found in the first-movement development; and the final movement's startling central episode in which the oboe seems almost to run rampant in cut time against the continuing 6/8 of the strings before finally realigning itself with its cohorts.

Gunther Schuller (b.1925)
Suite for Woodwind Quintet (1944)

Beginning in the early 1940s, Gunther Schuller was a professional performer on horn; by the end of the decade he was active in both the classical and jazz worlds, playing with both Toscanini and Miles Davis. He has gone on to a legendarily broad career as composer, educator, conductor, writer, and music publisher and producer. Among his many accomplishments, he was President of the New England Conservatory, artistic director of the Tanglewood Music Center, author of two important volumes in the history of jazz, and a Pulitzer Prize-winning composer for his *Of Reminiscences and Reflections* (1993).

A mostly self-taught composer with a long history of collaboration with the Boston Symphony Orchestra beginning in the early 1960s, Schuller learned his craft from studying the scores of the masters and from his immersion as a performer in the ensemble textures of a huge and varied range of works. In his own music the major influences are Schoenberg, Webern, and Stravinsky, although, particularly in his later works, a unique sense of theatricality is present. His jazz experience rarely encroaches explicitly into his "concert music," though occasionally there are passages that draw on that tradition, and he has written music specifically in the jazz idiom. Later this season, in March 2007, James Levine and the Boston Symphony Orchestra will premiere a new orchestral work by Schuller, one of the BSO's 125th Anniversary Commissions.

Schuller wrote his Suite for Woodwind Quintet in 1944, the year he became, at nineteen,

principal horn of the Cincinnati Symphony. Neoclassicism infuses the first movement, which in its faster music features quirky offbeat punctuations to a melody not too distant from Stravinsky's *L'Histoire du soldat*. The second movement is a sophisticated, Gershwin-like blues with its rich chords and suave melodic line. The quick last movement is a toccata, which connotes a keyboard piece showing off the player's facility with rapid passagework. In this quintet, the challenge is in keeping ensemble together and balanced through rapid-fire syncopation balanced by a folk-like melody passed among instruments and registers.

Roger Kellaway (b.1939)
Esque, for trombone and double bass (1972)

Born in Waban, Massachusetts, in 1939 and now living in Ojai, California, Roger Kellaway has managed to operate successfully in three different musical worlds that are most often thought to be entirely separate: the worlds of concert music, of jazz, and of pop music. Trained at the New England Conservatory, he is a busy jazz pianist whose compositions include a tuba concerto, *Songs of Ascent*, written for the New York Philharmonic. He spent the years between 1966 and 1983 in Los Angeles, where he composed film scores, a ballet for George Balanchine, and arrangements for many pop musicians. He also wrote the closing theme music for the popular television show *All in the Family*, scored the Streisand film *A Star Is Born* (earning him an Oscar nomination), and, more recently, was music director for Kevin Spacey's Bobby Darin biopic *Beyond the Sea* and a related show tour. As a conductor, he led the world premiere of Sir Paul McCartney's *Nova* in Buenos Aires, Argentina, with the Youth Orchestra of the Americas.

Such diverse gifts often pose a problem to composers, since audiences scarcely know how to understand the breadth of styles in which they work. Yet Kellaway's contributions so richly cover the kinds of activities that go on in America in the late twentieth century that he can surely be seen as a quintessential figure in American music. Certainly the delicious duo *Esque*, for trombone and double bass, written for Miles Anderson ("the only trombone player I know of who has enough arms to play such a piece," the composer observes) is a first-rate example of a work that cuts across the normal lines of classification. By choosing two of the instruments most commonly employed in jazz, Kellaway would seem to have composed a work that pays homage to that tradition. At the same time, his score is constructed with close attention to the techniques of serialism, with a symmetrical tone row heard in five permutations and laid out as the play of intervals selected from hexachords derived from the various forms of the row. All of this sounds extraordinarily calculated, not to say austere. But *Esque* ("a composition for the whole family") is at the same time a showpiece for two extraordinary instrumentalists, a lively and alert work that, despite its complexities, is full of fun, particularly in its constant hints of jazz licks that eventually open into a splendid burst of "B-flat major straight-ahead jazz." This is a piece that wears its learning lightly—direct, unpretentious, occasionally breathtaking, and lots of fun.

BSO principals Ronald Barron, trombone, and Edwin Barker, double bass, have recorded Robin Kellaway's *Esque*, which is available on Mr. Barron's CD "In the Family" (Boston Brass Series BB-1004CD) along with music of Harold Shapero, Dmitri Shostakovich, Frank Campo, Ralph Vaughan Williams, and Charles Small, with performers also including BSO bass trombonist Douglas Yeo, BSO principal harp Ann Hobson Pilot, former BSO percussionist Thomas Gauger, and flutist Marianne Gedigian. The CD is available at the Symphony Shop in Symphony Hall, and also from Ronald Barron's website, www.trombonebarron.com.

Robert Schumann (1810-1856)
Quintet in E-flat for piano, two violins, viola, and cello, Opus 44

Schumann wrote this quintet early in the fall of 1842, his "chamber music year." He had just finished the three string quartets, Opus 41, and was soon to turn to the piano quartet, Opus 47. Both the string quartet and the piano quartet genres had notable histories, going back to the classical works of Haydn and Mozart, but the piano quintet was an entirely new medium, created single-handedly by Schumann with this, his one contribution to it and his most popular work of chamber music. But clearly the combination of piano and string quartet had its attractions, for he was soon followed by other composers in many countries: Brahms and Reger in Germany, Dvořák in Bohemia, Franck and D'Indy in France, Chadwick, Foote, Beach, and Farwell in America, Elgar in England, Shostakovich in Russia.

Up until 1840, Schumann had composed entirely for the piano, and almost entirely in miniature. He always found it something of a strain to think in the large-scale terms necessary for a symphony or a major work of chamber music, but in this quintet he succeeded in reconciling the demands of form and expression as rarely before or after. He was, of course, completely at home with the piano, which was his own instrument, but he also gave the string parts beautiful and expressive things to do, though at times they are almost symphonic in character (and sometimes, it must be admitted, he simply lets the piano take over).

The first movement grows from an upward-leaping, energetic theme related by distinct family resemblance to most of the remaining ideas of the movement, including the lyrical piano afterthought that becomes the transition theme and generates in its turn the movement's secondary theme. The piano functions as forceful leader, but also as subdued accompanist; during the development section the piano tosses off vigorous speeded-up motives from the opening idea against slower-moving chords in the strings, producing a gradual rotation through the tonal universe before rolling around to the tonic and the recapitulation.

The C minor funeral march of the slow movement was almost certainly inspired by Beethoven. Dotted rhythms, played softly but clearly marked with moments of silence between the chords, create a hushed and expectant atmosphere. A lyrical Trio in C major

BOSTON SYMPHONY CHAMBER PLAYERS 2006-2007
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Sunday, January 14, 2007, 3 p.m. ◆ STRAVINSKY Suite from *L'Histoire du soldat* • WALTON *Façade* (*An Entertainment*), for two speakers and ensemble

Sunday, March 4, 2007, 3 p.m. ◆ with Dominique Labelle, soprano ◆ LIEBERMAN *Fantasy on a Fugue by J.S. Bach* • J.S. BACH Brandenburg Concerto No. 6 • COPLAND Nonet for three violins, three violas, and three cellos • J.S. BACH Cantata No. 202 (*Wedding Cantata*)

Sunday, May 6, 2007, 3 p.m. ◆ GOLIJOV *Lullaby and Doina* • MASLANKA Quintet for Winds No. 3 (1999) • SCHUBERT Octet in F for strings and winds, D.803

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provides contrast of mood but fails to prepare us for the dramatic surprise of the second Trio, a stormy F minor passage against which the viola attempts to recall the funeral march. The minor mode yields to F major for a new statement of the lyrical first Trio, now especially sweet for coming after such an outburst. The funeral march itself returns with a dying fall and longer periods of silence, recalling the Beethoven of the *Eroica* Symphony and the *Coriolan* Overture. The dramatic turn of the second Trio was an afterthought, suggested to Schumann by Mendelssohn, who sight-read the piano part in a private performance held in December 1842 (Mendelssohn was deputizing for Clara Schumann, who was ill and unable to take part). The original second Trio was in A-flat major and surely lacked the dramatic energy that the minor key imparts to the definitive version.

The scherzo is built on rushing scales punctuated by heavy chords and syncopated cadences. The first Trio features a canon between first violin and viola with a theme built on a descending fifth, a motive prominent from the beginning of the quintet. The second Trio, again suggested by Mendelssohn, changes meter from 6/8 to 2/4 for a striking contrast of mood. The final coda of the scherzo firmly reestablishes the tonic key of E-flat, which is necessary in part because the finale opens in a distant key and only works around to the tonic after two full statements of the theme.

The entire last movement carries on a wide-ranging modulation; even the recapitulation (like the opening of the movement) begins outside the home key. But to make up for all this distant traveling (and also, no doubt, to provide a heady climax), Schumann creates a fugato, working in all the themes of the last movement. Then, in a massive fugal coda, he combines the opening themes of the first and last movements in a memorable moment that sets off a splendidly vigorous free fugue to bring the quintet to its resonant conclusion.

—Notes by Marc Mandel (Mozart), Robert Kirzinger (Schuller), and Steven Ledbetter (Kellaway, Schumann)

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Joseph Kalichstein

Acclaimed pianist Joseph Kalichstein has won praise as orchestral soloist, recitalist, and chamber musician. He is also the first Chamber Music Advisor to the Kennedy Center, an appointment that grew out of his close association with the Center over many seasons. Mr. Kalichstein's recent engagements include performances with the National Symphony, Pittsburgh Symphony, Boston Symphony, and London Symphony, as well as tours to Japan, Germany, and Scandinavia, a United States tour with the Jerusalem Symphony, and recitals and orchestral concerts throughout North America. He continues to perform worldwide and record with the famed Kalichstein-Laredo-Robinson piano trio. Born in Tel Aviv, Mr. Kalichstein came to the United States in 1962. His principal teachers included Joshua Shor in Israel and Edward Steuermann and Ilona Kabos at the Juilliard School. Prior to his 1969 Leventritt Award victory, he won the Young Concert Artists Auditions. As a result, he made his New York recital debut and, at the invitation of Leonard Bernstein, performed Beethoven's Piano Concerto No. 4 with the New York Philharmonic in a nationally televised concert. Mr. Kalichstein has appeared in several recitals on Carnegie Hall's "Keyboard Virtuosi" series, and has also appeared there as soloist with the Leipzig Chamber Orchestra and with the Kalichstein-Laredo-Robinson Trio. He also collaborates frequently with the world's great string quartets, among them the Emerson, Guarneri and Juilliard quartets. Recent recordings include a two-disc Audiofon set called "The Romantic Piano"; Ellen Taaffe Zwilich's Piano Concerto for Koch International, and Schumann's *Davidsbundlertänze*, his first solo disc on Arabesque.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, January 14, 2007, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

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Ronald Barron, trombone

with JOAN MORRIS and ALVIN EPSTEIN, speakers
JENS GEORG BACHMANN, conductor

plus assisting Boston Symphony Orchestra members
Martha Babcock, cello (Walton)
Cynthia Meyers, piccolo (Walton)
Craig Nordstrom, bass clarinet (Walton)
Thomas Rolfs, trumpet (Stravinsky and Walton)
Timothy Genis, percussion (Stravinsky and Walton)
and
Kenneth Radnofsky, saxophone (Walton)

STRAVINSKY *L'Histoire du soldat* (*The Soldier's Tale*), Concert suite

The Soldier's March
The Soldier's Violin
Royal March
The Little Concert
Three Dances: Tango, Waltz, Ragtime
The Devil's Dance
Chorale
The Devil's Triumphal March

Messrs. LOWE, HUDGINS, SVOBODA, ROLFS, BARRON, BARKER, and GENIS

INTERMISSION

WALTON *Façade*: An Entertainment

Fanfare
1. Hornpipe
2. En Famille
3. Mariner Man
4. Long Steel Grass
5. Through Gilded Trellises
6. Tango-Pasodoblé
7. Lullaby for Jumbo
8. Black Mrs. Behemoth
9. Tarantella
10. The Man from a Far Countree
11. By the Lake
12. Country Dance
13. Polka
14. Four in the Morning
15. Something Lies beyond the Scene
16. Valse
17. Jodelling Song
18. Scotch Rhapsody
19. Popular Song
20. Fox-Trot: "Old Sir Faulk"
21. Sir Beelzebub

JOAN MORRIS and ALVIN EPSTEIN, speakers
JENS GEORG BACHMANN, conductor
Mr. ESKIN, Ms. BABCOCK, Ms. ROWE, Ms. MEYERS;
Messrs. HUDGINS, NORDSTROM, RADNOFSKY, ROLFS, and GENIS

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Igor Stravinsky (1882-1971)
L'Histoire du soldat (*The Soldier's Tale*), Concert suite

The outbreak of World War I left Stravinsky stranded in Switzerland, cut off from his family estates by war and later by revolution in Russia. He had already composed—and become famous for—his three popular ballets, *The Firebird*, *Petrushka*, and *The Rite of Spring*, but the war temporarily ended the performances of the Ballets Russes, so he had no royalties coming in. Under the circumstances, large works were utterly impractical. The idea occurred to him to create a small theater piece that could tour on a shoestring and perform almost anywhere. He adapted a scenario from a story by Afanasiev involving encounters between the Devil and a nameless soldier, a sort of Everyman. The story was worked out with a Swiss writer, C.F. Ramuz, into an hour-long theater piece involving a narrator, a pair of actors, and a dancer, accompanied by an ensemble of seven instruments, chosen in such a way as to have one high and one low instrument from each family: clarinet and bassoon, cornet à piston and trombone, violin and double bass, plus a percussionist playing high and low pitched side drums, bass drum, cymbals, tambourine, and triangle.

The first performance took place in Lausanne, Switzerland, on September 28, 1918. The evening was a success, but the work could not be repeated when the great worldwide 1918 influenza epidemic caused the theaters to be closed. Stravinsky quickly adapted the music as a concert suite retaining most of the larger musical numbers. This was first performed on July 20, 1920, in London under Ernest Ansermet; it is through performance of the suite that Stravinsky's work is most often heard.

Though derived from Russian folklore, the plot of *L'Histoire du soldat* (*The Soldier's Tale*) clearly falls into the wider cultural framework of stories that tell of trafficking with other



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worldly forces beyond human control, of which the most famous in our culture are the many variants of the traditional Faust legend. The Devil is a master of disguises who is willing to employ any trick to obtain the soldier's violin, which symbolizes his soul. He buys it in return for a magic book that foretells the future, but the soldier soon becomes disillusioned with the wealth he can acquire through his knowledge and tries to get the fiddle back. In one encounter he plays cards with the Devil and plies him with wine until finally the Devil falls unconscious, enabling the soldier to make off with the instrument. He uses it to cure an invalid princess, who dances to his music and falls into his arms. When the Devil attempts to seize him again, he plays wild music on the fiddle, forcing the Devil into contortions and driving him away from the kingdom. Only after the soldier has been married to the princess for several years and she urges him to take her to visit his old home does the Devil get his due; as soon as the soldier crosses the border, the Devil gets control of the violin and marches the soldier away triumphantly.

Stravinsky himself commented that *L'Histoire* has a characteristic sound—"the scrape of the violin and the punctuation of the drums," the former representing the soldier's soul and the latter the *diablerie*. The concert suite contains those passages of the score that are the most musically self-sufficient; at the same time they summarize the action of the story—the soldier's march homeward, his violin, his arrival at the palace, the dances (all in popular styles of tango, waltz, and ragtime) of the princess, the temporary driving out of the Devil, and the Devil's final triumph.

William Walton (1902-1983)
Façade: An Entertainment (Poems by Edith Sitwell)

William Walton's *Façade* may be considered an unlikely offspring of Schoenberg's *Pierrot lunaire*. At the time of its composition, in 1923, Walton was one of the young Turks of British music—he was just twenty-one and had become connected with the outrageous Sitwells, who were the motivating force for the creation of this early and unique masterpiece. Though Walton was of essentially conservative temperament (a fact that became much clearer in later years), he was surely influenced by the kind of ensemble used in *Pierrot lunaire* and by Schoenberg's treatment of the voice, particularly the rhythmicized character of *Sprechstimme*, when he undertook to set the poems of Edith Sitwell for a special "entertainment" devised by the Sitwell family. Edith Sitwell's poetry was explicitly not designed to suggest any sort of connected thought or to trace the progress of an idea. It is a kind of verbal music, playing upon the rhythms and rhymes of the English language, in various traditional meters and styles, with the aim of suggesting a music inherent in the text itself. To set such poems to music in a traditional, lyric way would have destroyed the very effect at which Edith Sitwell was aiming, because a sustained vocal line would stretch and bend the rhythms inherent in the language itself. Walton's setting, therefore, employed the voice precisely in rhythm but with no indication whatever of pitch. And in the original performances, the voice was to be utterly depersonalized: the performer spoke through a megaphone from behind a curtain depicting an enormous mouth!

The twenty-one songs of the original *Façade* entertainment (a "further entertainment" and a few additional songs were published later) are arranged in a familiar pattern, again related to the ground plan of *Pierrot lunaire*: Schoenberg chose three groups of seven songs for his work, while Walton chose seven groups of three each. Most of the texts are explicitly in the style of some kind of popular or folk song, and the score is filled with familiar or half-forgotten quotations. The instrumentation is also very similar to that of *Pierrot*, showing a family resemblance, though not strictly identical. The freewheeling kaleidoscope of images and musical styles offers a whimsical response to Schoenberg's dream/nightmare.

Polka, Ländler, tango, country dance, waltz, foxtrot, tarantella—all these and other styles crop up in Walton's ebullient score. As Walton's music became more "mainline," some listeners regretted the loss of his early willingness to be musically indiscreet. For those who had grown to love the wit of *Façade*, Walton made two orchestral suites of selected passages (without texts) in the 1940s.

At the time of *Façade*'s premiere, the British press regarded the work as scandalous. Headlines read, "Drivel they paid to hear" and "Surely it is time this sort of thing were stopped"! Walton, in any case, did stop. Over the course of a career that saw the production of traditional symphonies and concertos, oratorio and opera, chamber music and distinguished film scores, he never again essayed the sheer cheekiness of his delightful *Façade*.

—Notes by Steven Ledbetter

On the Allocation of the Voice Parts in Walton's "Façade"

Although the first private and public performances of *Façade* were given with only Edith Sitwell reciting, from April 1926 onward the practice developed of sharing the numbers between two speakers. Doubtless Edith had her favorite poems—often, it would seem, the more reflective and atmospheric ones—which she reserved for herself, but equally she was happy to yield pride of place of the more brilliant numbers to Constant Lambert, whose clarity and verbal dexterity were universally admired. For a time thereafter he became the sole reciter, but the practice of experimenting with different ways of sharing the narration continued, though the matter was not discussed in the 1951 first publication of the score. While traveling to Australia early in 1964 Walton went so far as to write out his suggestions for sharing the part—the most detailed yet—on four sides of manuscript paper. ... When in August 1965 Walton conducted the first performances of *Façade* at the Promenade Concerts the scheme was altered and simplified; as ever the capabilities and requirements of the speakers must have had some bearing. [For the present performance, Joan Morris and Alvin Epstein have taken the composer's own suggestions as the basis for deciding how to divide the voice parts between them.]

—From an essay by David Lloyd-Jones

ARTISTS

One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the **Boston Symphony Chamber Players** include first-desk string, woodwind, and brass players from the Boston Symphony Orchestra. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature; they can expand their range of repertory by calling upon other BSO members or enlisting the services of such distinguished artists as BSO Music Director James Levine (as both pianist and conductor) or pianists Emanuel Ax and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory of Music, regular appearances at Tanglewood (summer home of the Boston Symphony Orchestra), and a busy touring schedule. In addition to appearances throughout the United States, the group has performed in Europe and Japan on numerous occasions and has also toured to South America and the Soviet Union. Among the Boston Symphony Chamber Players' many recordings are the Beethoven Septet and Schubert Octet; Smetana's G major piano trio and Dvořák's string sextet; the Brahms string quintets; music of John Harbison with soprano Dawn Upshaw, baritone Sanford Sylvan, and pianist Gilbert Kalish; a Copland album with Gilbert Kalish, and a disc of music by Leon Kirchner, all on Nonesuch. For Philips the ensemble has recorded

the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright. Deutsche Grammophon has reissued, on a single compact disc, the Chamber Players' recordings of Stravinsky's Octet for Winds, *Pastorale*, *Ragtime*, and Concertino for Twelve Instruments, and Johann Strauss waltzes as arranged for chamber ensemble by Schoenberg, Berg, and Webern. A disc of Mozart chamber music for winds and strings—including the Clarinet Quintet in A, the Horn Quintet in E-flat, the F major Oboe Quartet, and the Flute Quartet in A, K.298—was recently released on BSO Classics.

Now in his third season as assistant conductor of the Boston Symphony Orchestra, **Jens Georg Bachmann** made his BSO debut at Tanglewood in July 2005 and his BSO subscription series debut in October 2005; he returns to the BSO podium for an all-Beethoven program at Tanglewood this summer. Highlights of his current season also include his Metropolitan Opera debut conducting an English-language version of *The Magic Flute* and a concert inaugurating the Hamburg Symphony's first American tour. Mr. Bachmann previously served as assistant conductor to James Levine at the Munich Philharmonic, a position especially created for him in 2000. In addition, he was associate conductor for two seasons (2001-2003) of the Fort Worth Symphony Orchestra, where he conducted approximately twenty performances per season, including outreach and educational concerts, statewide tours, subscription concerts, and summer outdoor concerts, as well as theater performances. He also served as principal conductor of the Texas Chamber Orchestra in Dallas. For three summers, from 2002 to 2004, he was assistant conductor for the UBS Verbier Festival Orchestra, preparing that ensemble for its annual appearances at the Verbier Festival in Switzerland, and also leading the orchestra in concerts in Verbier and on tour at the EXPO 02. As an opera conductor, Mr. Bachmann has led performances at the Nürnberg State Opera, Düsseldorf Opera, the Komische Oper Berlin, where he made his professional opera debut at age twenty-four, and Berlin State Opera. Also in Germany he has conducted the state orchestras of Berlin, Munich, Nürnberg, Halle, and Hamburg, among others. A native of Berlin, Jens Georg Bachmann holds degrees in violin and conducting from the Hanns Eisler Musikhochschule in Berlin and the Juilliard School in New York. He is a winner of the 1996 Carl Maria von Weber Conducting Competition in Munich and of the 1998 Intercities Performing Arts Foundation/Enrico Caruso Competition.

"The Soldier's Tale" at BSO Family Concerts
Saturday, January 27, at 10 a.m. and 12 noon
at Symphony Hall

Join the Boston Symphony Chamber Players for a fully-staged production of Stravinsky's *The Soldier's Tale*, directed by Susan Fenichell, who also adapted C.F. Ramuz's libretto, and conducted by Jens Georg Bachmann. Actors and a dancer from Hopeful Monsters, a collaborative performance group based in New York, will bring the story to life, with sets, lighting, and costumes created especially for these performances, which adhere to the original vision of the work, meant to be "read, played, and danced."

Don't miss this special family event at Symphony Hall on Saturday, January 27. Performances are at 10 a.m. and 12 noon. Family Concerts are designed for children aged five and up and their families. Tickets are $18 and can be purchased at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or online at www.bso.org.

Born in Portland, Oregon, **Joan Morris** studied at Spokane's Gonzaga University and at the American Academy of Dramatic Arts in New York before appearing in off-Broadway and road productions and with harpist Jay Miller at various Manhattan night spots. Since 1973 she has concertized with her husband and accompanist, William Bolcom. Together they have traveled the United States, Canada, and abroad, performing American popular and cabaret songs from the late nineteenth century on. Bolcom and Morris have performed with the Boston Pops and in other orchestral pops concerts, on television, and on recordings. The first of their 24 albums—"After the Ball: A Treasury of Turn-of-the-Century Popular Songs"—garnered a Grammy nomination for Ms. Morris as "best vocal soloist performance on a classical album." She was also recognized for her participation as soloist in Bolcom's *Songs of Innocence and of Experience*, a 2005 Grammy winner. In addition to performing with her husband, Joan Morris has appeared as Polly in the Guthrie Theater's 1979 production of *The Beggar's Opera* with music by Darius Milhaud and William Bolcom, as soloist with such ensembles as the BBC, Pacific, Saint Louis, and Seattle symphony orchestras, and as the goddess Ceres in a 1999 production of Shakespeare's *The Tempest* at the University of Michigan, where she has taught a cabaret class in the School of Music since 1981.

Alvin Epstein is a founding member and former associate director of Yale Repertory Theatre, where he has appeared in more than thirty productions, including *Black Snow*, *Dynamite Tonite!*, *Happy End*, *Don Juan*, *A Midsummer Night's Dream*, *Julius Caesar*, *The Importance of Being Earnest*, and *Heartbreak House*. All told he has staged more than twenty productions and acted in more than 150. His Broadway and Off-Broadway credits include *King Lear*, the American premieres of *Waiting for Godot* and *Endgame*, the world premieres of *When the World was Green* and *Tuesdays with Morrie*, *The Madwoman of Chaillot*, *The Threepenny Opera*, *No Strings*, and many others following his 1955 New York debut with Marcel Marceau. For twenty years he performed *A Kurt Weill Cabaret* with Martha Schlamme on and off- Broadway and on tour in the U.S. and South America; he is again singing that repertoire in *Songs Degenerate and Otherwise* with Beth Anne Cole. Mr. Epstein is a founding member of American Repertory Theatre in Cambridge and former artistic director of the Guthrie Theater. He has received the Most Promising Actor Award from the New York Drama Critics (1956), the Obie Award for *Dynamite Tonite!*, and the Jason Robards Award for Dedication to Theatre, among others.

BOSTON SYMPHONY CHAMBER PLAYERS 2006-2007
COMING CONCERTS AT JORDAN HALL

Sunday, March 4, 2007, 3 p.m. ◆ with Dominique Labelle, soprano ◆ LIEBERMAN *Fantasy on a Fugue by J.S. Bach* • J.S. BACH Brandenburg Concerto No. 6 • COPLAND Nonet for three violins, three violas, and three cellos • J.S. BACH Cantata No. 202 (*Wedding Cantata*)

Sunday, May 6, 2007, 3 p.m. ◆ GOLIJOV *Lullaby and Doina* • MASLANKA Quintet for Winds No. 3 (1999) • SCHUBERT Octet in F for strings and winds, D.803

Single tickets at $30, $22, and $17 can be purchased at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, March 4, 2007, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	Elizabeth Rowe, flute
Haldan Martinson, violin	John Ferrillo, oboe
Steven Ansell, viola	William R. Hudgins, clarinet
Jules Eskin, cello	Richard Svoboda, bassoon
Edwin Barker, double bass	James Sommerville, horn

with
LUDOVIC MORLOT, conductor (Copland)
DOMINIQUE LABELLE, soprano (Bach *Wedding Cantata*)

plus assisting Boston Symphony Orchestra members
Tamara Smirnova, violin
Cathy Basrak and Edward Gazouleas, violas
Sato Knudsen and Mihail Jojatu, cellos
and
Vytas Baksys, piano (Liebermann)
Michael Beattie, harpsichord (Bach concerto and cantata)

LIEBERMANN — *Fantasy on a Theme of J.S. Bach*, Opus 27

Ms. ROWE; Messrs. FERRILLO, HUDGINS, SVOBODA, SOMMERVILLE, and BAKSYS

J.S. BACH — *Brandenburg* Concerto No. 6 in B-flat, BWV 1051

[Allegro]
Adagio, ma non tanto
Allegro

Mr. ANSELL and Ms. BASRAK; Messrs. ESKIN, KNUDSEN, and JOJATU; Mr. BARKER, Mr. BEATTIE

INTERMISSION

COPLAND — Nonet for three violins, three violas, and three cellos

Mr. LOWE, Mr. MARTINSON, Ms. SMIRNOVA; Mr. ANSELL, Ms. BASRAK, and Mr. GAZOULEAS; Messrs. ESKIN, KNUDSEN, and JOJATU
LUDOVIC MORLOT, conductor

J.S. BACH — Cantata No. 202 (*Wedding Cantata*), *Weichet nur, betrübte Schatten*

DOMINIQUE LABELLE, soprano
Messrs. FERRILLO, LOWE, MARTINSON, ANSELL, ESKIN, BARKER, and BEATTIE

BSO Classics, Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

Lowell Liebermann (b.1961)
Fantasy on a Theme of J.S. Bach, Opus 27

American composer Lowell Liebermann was born in New York City, began piano lessons at eight and composition studies at age fourteen, and attended the Juilliard School. He is active as a pianist and conductor in addition to his compositional activities, which are extensive and varied. He has been composer-in-residence for the Dallas Symphony Orchestra, Sapporo Pacific Music Festival, and the Saratoga Performing Arts Center.

Liebermann has received many significant commissions, and his works have achieved notable success. His opera *The Picture of Dorian Gray* (1996) was commissioned and premiered by the Monte Carlo Opera and has been produced several times since. His second opera, *Miss Lonelyhearts*, based on the Nathanael West novella, was commissioned by the Juilliard School to mark its centennial, and was premiered in April 2006. Among other large-scale commissioned works are his Rhapsody on a Theme of Paganini for piano and orchestra, commissioned by the Indianapolis Symphony and premiered by them with pianist Stephen Hough. His Piano Concerto No. 3 was commissioned for Jeffrey Biegel by an eighteen-orchestra consortium, and his acclaimed Trumpet Concerto was commissioned by the New York Philharmonic for its principal trumpet, Philip Smith. Hough's recording of the Piano Concerto No. 2 received a Grammy nomination in 1999, and Liebermann's Flute Concerto has been recorded many times. He has also written many works for accompanied voice, solo piano, and various chamber combinations.

Liebermann wrote his *Fantasy on a Theme of J.S. Bach*, for flute, oboe, clarinet, horn, bassoon, and piano, on commission for the sextet Hexagon. It was premiered by them on March 21, 1989, in Kaufmann Concert Hall at New York City's 92nd Street Y. The composer writes: "Since the date [of the premiere] was also that of Bach's 304th birthday, I decided to write a piece based on a theme which has haunted me for years—the subject of the 24th fugue of Book I of the *Well-Tempered Clavier*. The *Fantasy on a Theme of J.S. Bach* takes the form of continuous variations on the Bach theme, culminating in a rather obsessive homage in the form of quintuple-fugal exposition *accompagnata*. The piece ends as it begins, with the solo keyboard quoting the Bach original."

—Robert Kirzinger

Johann Sebastian Bach (1685-1750)
Brandenburg Concerto No. 6 in B-flat, BWV 1051

When Bach assumed the post of Kapellmeister to His Most Serene Highness, Leopold, Prince of Anhalt-Köthen, in 1717, he made that move in the hope of spending the rest of his life there. The court was Calvinist and thus required no church music, and Bach enjoyed the change of not being primarily an organist and the challenge of providing great quantities of solo, chamber, and orchestral music. His new patron, just twenty-three, loved music and played the violin, the viola da gamba, and keyboards skillfully. But the idyll was spoiled when Bach's wife died suddenly in the summer of 1720, and the next year the professional scene darkened when the prince married. His musical interests, Bach recalled later, became "somewhat lukewarm, the more so since the new Princess seemed alien to the muses." The *Amusa*, as Bach called her, in fact soon died, and Leopold's second wife was a sympathetic and sensitive patroness, but by then Bach was restless and determined to leave. In 1723 he moved to Leipzig where he was the City Council's reluctant third choice as director of music at the churches of St. Thomas and St. Nicholas, and there he remained until his death in 1750.

Bach was looking around for greener pastures as early as March 1721, when, along with a suitably servile letter, he sent the Margrave of Brandenburg a handsome presentation

copy of six concertos he had composed over the last year or so for performance in Köthen. Bach had met the Margrave and played for him in 1719 when he went to Berlin to collect a new harpsichord. (Brandenburg is the Prussian province immediately west and south of Berlin; its capital was Potsdam.) The Margrave never replied to Bach, nor did he ever use or perhaps even open the score. We are lucky that at least he kept it, because his copy is our only source for these forever vernal concertos, which have been called "the most entertaining music in the world."

The Concerto No. 6 in B-flat for "two Violas, two Violas da Gamba, Violoncello, Bass, and Harpsichord" is the earliest of the set (1717?). The new sound here is actually an old one, that of the gambas—one of them to be played by the "*Serenissimus*"—contrasted here with their modern replacement, the violoncello. (In this performance, however, both viola da gamba parts are played on the cello.) The Adagio of this work is an impassioned vocal duet like the Adagio in No. 1, its finale a gigue as in No. 5. But how different the Adagios and gigues are, how varied Bach is even when the same labels must serve. And the first movement's closely woven canon between the two violas da gamba is one of Bach's most renowned *tours de force*.

—Michael Steinberg

Aaron Copland (1900-1990)
Nonet for three violins, three violas, and three cellos

The Nonet is one of Copland's later chamber works, which are far lesser known than the great popular and populist ballets, *Billy the Kid*, *Rodeo*, and *Appalachian Spring*, for which he is beloved. These and a few other pieces, most from the 1930s and '40s, define the core of Copland's music for most listeners, along with a few other orchestral pieces. Copland's small output of chamber music is excellent but includes only a few substantial works, the best-known of which is probably still the sextet version (1937) of the *Short Symphony*, rescored for clarinet, string quartet, and piano. Also frequently performed are the Two Pieces for String Quartet, the piano trio *Vitebsk*, the Violin Sonata, and the Piano Quartet, written at the beginning of the 1950s.

The Piano Quartet ushered in a period of Copland's creative life that has received relatively little attention, perhaps because of his adoption of some of the techniques of twelve-tone music. Although it would be going too far to say that the composer's style had changed significantly—Copland still sounds very much like Copland in this music—the later works are mostly far more abstract than the famous cowboy- and pioneer-themed ballets. Like the two Threnodies for strings and the orchestral works *Music for a Great City* and *Connotations*, the Nonet for strings is one of Copland's unjustly neglected later works.

Copland wrote the Nonet in 1960, dedicating it to Nadia Boulanger, with whom he studied in France in the early 1920s, and under whom he had first achieved his own personal style. The piece was commissioned by the Dumbarton Oaks Research Library in honor of the fiftieth wedding anniversary of the arts patrons Mr. and Mrs. Robert W. Bliss. (It was Mrs. Bliss who had commissioned Stravinsky's *Dumbarton Oaks* Concerto and Symphony in C.) Boulanger was to have conducted the work's premiere at an event honoring the Blisses, but it wasn't finished in time; Copland led the first performance, given by members of the National Symphony Orchestra, on March 2, 1961, in Washington, D.C. In the score Copland mentions that, though conceived as chamber music, the work when played in large halls may be expanded to string-orchestra size, but is very careful to specify the proportions of violins, violas, and cellos for larger groups.

The Nonet is in one movement (about eighteen minutes), growing organically out of the eight-bar cello theme (in three voices) that begins the piece. While rhythmically austere, the theme is harmonically dense, a characteristic that obtains through most of the piece. After the chorale-like beginning, counterpoint dominates both within each group of three instruments, and in distinguishing these groups from one another. Gradually the slow opening transitions to a lively, quick middle episode, which subsides into a return to the chorale-like texture of the opening measures, expanded and developed further to close the piece. Although not quite traditionally tonal, the work relies on audible harmonic centers throughout.

—Robert Kirzinger

Johann Sebastian Bach (1685-1750)
Cantata No. 202 (*Wedding Cantata*), *Weichet nur, betrübte Schatten*

Beyond the fact that it was composed for a wedding at springtime, which is evident from the text, nothing is known of the occasion for which this secular cantata was composed. As long as it was thought to date from the Cöthen years (1717-1723), it was possible to suggest Bach's second wife Anna Magdalena as the original soprano soloist. The work does indeed have some features associated with the Cöthen cantatas—the dance-like character of the last two arias, for example, and the generously proportioned ritornellos they contain; and the aria "Phoebus eilt mit schnellen Pferden" (No. 3) has a thematic kinship with a movement from the Violin Sonata in G, BWV 1019, which is usually considered to be a Cöthen work. But Alfred Dürr has argued strongly for an earlier, Weimar origin, chiefly on notational evidence in the source (a copy by Johannes Ringck dating from 1730) and on the literary style, which suggests the Weimar court poet Salomo Franck as the librettist.

The cantata begins with one of Bach's most poetic inspirations. Quietly rising string arpeggios suggest the "gloomy shades," the winter mists, which are then penetrated by a warming ray of light from the oboe's first, long-held note, presaging the soprano's entry; the central part of this da capo aria, in a contrasting meter and tempo, sings of the delights of spring. The cantata then proceeds in a regular alternation of recitative and aria (nine numbers in all), which sing of springtime as the season when even the gods turn towards love. As winter's shades are forgotten, the tone gradually lightens and the cantata concludes with a brief (perhaps too brief) gavotte.

—Malcolm Boyd, from *Oxford Composer Companions: J.S. Bach*, © Oxford University Press, 1999

J.S. BACH Cantata No. 202 (*Wedding Cantata*), "Weichet nur, betrübte Schatten"
English translation © Pamela Dellal; all rights reserved.

1. Arie
Weichet nur, betrübte Schatten,
Frost und Winde, geht zur Ruh!
Florens Lust
Will der Brust
Nichts als frohes Glück verstatten,
Denn sie träget Blumen zu.

2. Rezitativ
Die Welt wird wieder neu,
Auf Bergen und in Gründen
Will sich die Anmut doppelt schön verbinden,
Der Tag ist von der Kälte frei.

1. Aria
Dissipate, you troublesome shadows,
frost and winds, go to your rest!
Flora's pleasures
the heart will
never exchange for joyful delight,
since she brings flowers with her.

2. Recitative
The world becomes new again,
on the mountains and in the valleys
the loveliness clings with doubled beauty,
the day is free from any chill.

3. Arie
Phoebus eilt mit schnellen Pferden
Durch die neugeborne Welt,
Ja, weil sie ihm wohlgefällt,
Will er selbst ein Buhler werden.

4. Rezitativ
Drum sucht auch Amor sein Vergnügen,
Wenn Purpur in den Wiesen lacht,
Wenn Florens Pracht sich herrlich macht,
Und wenn in seinem Reich,
Den schönen Blumen gleich,
Auch Herzen feurig siegen.

5. Arie
Wenn die Frühlingslüfte streichen
Und durch bunte Felder wehn,
Pflegt auch Amor auszuschleichen,
Um nach seinem Schmuck zu sehn,
Welcher, glaubt man, dieser ist,
Daß ein Herz das andre küßt.

6. Rezitativ
Und dieses ist das Glücke,
Daß durch ein hohes Gunstgeschicke
Zwei Seelen einen Schmuck erlanget,
An dem viel Heil und Segen pranget.

7. Arie
Sich üben in Lieben
In Scherzen sich herzen
Ist besser als Florens vergängliche Lust.
Hier quellen die Wellen,
Hier lachen und wachen
Die siegenden Palmen auf Lippen und Brust.

8. Rezitativ
So sei das Band der keuschen Liebe,
Verlobte Zwei,
Vom Unbestand des Wechsels frei!
Kein jäher Fall,
Noch Donnerknall
Erschrecke die verliebten Triebe!

9. Arie
Sehet in Zufriedenheit
Tausend helle Wohlfahrtstage,
Daß bald in der Folgezeit
Eure Liebe Blumen trage!

3. Aria
Phoebus hastes with rapid horses
through the newly-born world,
indeed, since it pleases him,
he himself will become a lover.

4. Recitative
Therefore Love himself seeks his pleasure,
when crimson laughs in the fields,
when Flora's magnificence glories,
and when in his kingdom,
just like the beautiful blossoms,
hearts make a fiery triumph as well.

5. Aria
When the springtime breezes caress
and waft through colorful meadows,
Love will often slip abroad
to seek after his treasure,
which, it is believed, is this:
that one heart kisses another.

6. Recitative
And this is happiness,
that through highly favorable fortune
two souls achieve such a treasure,
around which much worth and blessing
shines.

7. Aria
To be accustomed, in love,
to cuddle in playful tenderness
is better than Flora's fading delights.
Here the waves swell,
here on lip and breast
the triumphal palms smile and wave.

8. Recitative
So may the bond of chaste love,
committed pair,
be free from the inconstancy of change!
May no sudden fall
or thunder crack
disturb your amorous desires!

9. Aria
May you behold in contentment
a thousand bright happy days,
so that soon in the coming time
your love may bear fruit!

ARTISTS

Now in his third season as an assistant conductor of the Boston Symphony Orchestra, the French musician **Ludovic Morlot** made his BSO debut in April 2005, led the orchestra twice during the 2006 Tanglewood season, and returned to the Symphony Hall podium for BSO subscription concerts in October 2006. He made his Tanglewood debut in 2001 leading the world premiere of the Tanglewood Music Center's 2001 Fromm Commission, Robin de Raaff's Piano Concerto, in that summer's Festival of Contemporary Music. In 2006-07 Mr. Morlot makes his debut with the Rotterdam Philharmonic and returns to the Chicago Symphony Orchestra, the Orchestra Ensemble Kanazawa in Japan, and the Ensemble Inter-Contemporain in Paris. Future seasons include engagements with the Deutsches Staatsoper Berlin as assistant to Daniel Barenboim, with the Orchestre de la Suisse Romande, and with the Seoul Philharmonic. In 2005-06 he made critically acclaimed debut appearances with the New York Philharmonic, the Baltimore Symphony, the Chicago Symphony (on the latter's contemporary music series "Music Now"), and the Orchestre Philharmonique de Radio France. Other recent engagements have included the New World Symphony Orchestra and the Orchestra Ensemble Kanazawa (both in Japan and at the Schleswig-Holstein Festival in Germany). He has maintained a close working relationship with the Boston Symphony since he was the 2001 Seiji Ozawa Fellowship Conductor at the Tanglewood Music Center. Trained as a violinist, Ludovic Morlot studied conducting as a pupil of the late Charles Bruck at the Pierre Monteux School in Hancock, Maine. He furthered his studies at the Royal Academy of Music in London under Sir Colin Davis, and then at the Royal College of Music as recipient of the Norman Del Mar Conducting Fellowship. From 2002 to 2004 he was conductor-in-residence with the Orchestre National de Lyon under David Robertson.

Born in Montreal, soprano **Dominique Labelle** first came to international prominence as Donna Anna in Peter Sellars's production of *Don Giovanni*, which she performed in New York, Paris, and Vienna. She has appeared with such conductors as Pierre Boulez, Bernard Haitink, Christopher Hogwood, Kurt Masur, Nicholas McGegan, John Nelson, Sir Roger Norrington, Seiji Ozawa, Leonard Slatkin, Michael Tilson Thomas, Franz Welser-Möst, and with most of the major American orchestras, including those of Atlanta, Boston, Cincinnati, Cleveland, Houston, Los Angeles, Minnesota, New York, Philadelphia, and San Francisco, among others. Concert highlights have included Mahler's Symphony No. 2, Poulenc's *Stabat Mater*, Ravel's *L'Enfant et les sortilèges*, and, with the late Robert Shaw, Beethoven's *Missa Solemnis* and Ninth Symphony. She is much in demand for performances of Bach, Handel, and Mozart, with both modern and period-instrument ensembles. Her appearances in solo recital have brought her to New York's Weill Hall, Lincoln Center, and 92nd Street Y and the Vocal Arts Society of Washington, D.C., as well as recital engagements in, among other cities, Boston, Montreal, Moscow, Quebec, and London. On recordings she can be heard in repertoire ranging from the seventeenth to twenty-first century, on Virgin Veritas, Deutsche Harmonia Mundi, RCA Victor Red Seal, Koss, Denon, New World, and Musica Omnia. Her recording of Handel's *Arminio* won the 2002 Handel Prize, and she can be heard in Bach's *Wedding Cantata* on a recent release from the Cambridge (MA)-based period-instrument Sarasa Ensemble (www.sarasamusic.org). An alumna of the Tanglewood Music Center, she was a winner of the 1989 Metropolitan Opera National Council Competition, a recipient of the 1996 George London Foundation Award, and winner of a 1997 Boston University Distinguished Alumni Award.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, May 6, 2007, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	Elizabeth Rowe, flute
Haldan Martinson, violin	John Ferrillo, oboe
Steven Ansell, viola	William R. Hudgins, clarinet
Jules Eskin, cello	Richard Svoboda, bassoon
Edwin Barker, double bass	James Sommerville, horn

GOLIJOV

Lullaby and Doina, for flute, clarinet, violin, viola, cello, and double bass

Ms. ROWE; Mr. HUDGINS; Messrs. LOWE, ANSELL, ESKIN, and BARKER

MASLANKA

Quintet for Winds No. 3 (1999)

I. Slow—Moderate
II. Moderate
III. Very Fast

Ms. ROWE; Messrs. FERRILLO, HUDGINS, SVOBODA, and SOMMERVILLE

INTERMISSION

SCHUBERT

Octet in F, D.803, for clarinet, horn, bassoon, two violins, viola, cello, and double bass

Adagio—Allegro
Adagio
Allegro vivace; Trio
Andante
Menuetto: Allegretto; Trio
Andante molto—Allegro

Messrs. HUDGINS, SOMMERVILLE, SVOBODA; Messrs. LOWE, MARTINSON, ANSELL, ESKIN, and BARKER

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Osvaldo Golijov (b.1960)
Lullaby and Doina, for flute, clarinet, violin, viola, cello, and double bass

The Argentine-born American composer Osvaldo Golijov, who now lives in Newton, Massachusetts, has been associated with the Boston Symphony Orchestra since 1990, when he was a Tanglewood Music Center Composition Fellow. He won the Fromm Commission that year, leading to his *YIDDISHBBUK* for string quartet, which was premiered at Tanglewood in 1992. He has also taught at Tanglewood. The BSO premiered the string orchestra version of Golijov's *Last Round* in 1999 and gave the U.S. premiere of his acclaimed *La Pasión Según San Marcos* in 2001. This piece, the success of which had a significant impact on Golijov's career, was commissioned by the International Bachakademie Stuttgart and Helmuth Rilling to mark both the 250th anniversary of Bach's death and the end of the millennium.

The Boston Symphony Orchestra commissioned Golijov's opera *Ainadamar* for the Tanglewood Music Center; the world premiere was performed by soprano Dawn Upshaw and Fellows of the Tanglewood Music Center under the direction of Robert Spano at Tanglewood in August 2003. (A recording featuring Upshaw, Spano, and the Atlanta Symphony Orchestra of the revised version of the opera won two Grammy Awards.) More recently, the BSO commissioned Golijov's cello concerto *Azul*, which was premiered by Yo-Yo Ma and the orchestra at Tanglewood in July 2006. Yo-Yo Ma and the BSO will perform *Azul* at Symphony Hall this coming season, in December 2007, along with his *Ausencia* for cello and strings, derived from *Last Round*.

Golijov has written several other significant works. A recording by David Krakauer and the Kronos String Quartet of his *The Dreams and Prayers of Isaac the Blind* for clarinet and string quartet became somewhat of a "hit" in the mid-1990s. More recent is his song cycle *Ayre* for soprano and chamber ensemble, commissioned by Carnegie Hall for Dawn Upshaw for her "Perspectives" series of concerts at Carnegie Hall. Upshaw premiered *Ayre* in Zankel

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Sunday, October 21, 2007 ◆ with Lars Vogt, piano ◆ DVOŘÁK Quintet in A for piano and strings, Op. 81 • BRAHMS (arr. Boustead) Serenade No. 1 in D, Op. 11

Sunday, January 13, 2008 ◆ with Leif Ove Andsnes, piano; Paula Murrihy, mezzo-soprano ◆ SCHUMANN Piano Trio No. 2 in F, Op. 80 • FALLA *El corregidor y la molinara*, for mezzo-soprano and chamber ensemble

Sunday, February 10, 2008 ◆ HINDEMITH *Morgenmusik*, for brass ensemble • TAKEMITSU *Rain Spell*, for flute, clarinet, piano, harp, and vibraphone • HAGEN Concerto for Brass • DAHL *Duettino concertante*, for flute and percussion • MOZART Serenade in E-flat for two oboes, two clarinets, two bassoons, and two horns, K.375

Sunday, May 11, 2008 ◆ FOSS *For Aaron*, for chamber ensemble • BOLCOM *Serenata notturna*, for oboe and strings • GOLIJOV *Dream of the King and the Butterfly*, for chamber ensemble • GANDOLFI *Plain Song, Fantastic Dances*, for chamber ensemble

Hall in March 2004 and later recorded it for Deutsche Grammophon. She also sang it in Ozawa Hall at Tanglewood, in August 2004.

Golijov's *Lullaby and Doina* was commissioned by the Boston Symphony Orchestra for the Boston Symphony Chamber Players, who gave the first performance on April 29, 2001, at Jordan Hall. The piece is a recomposition of music Golijov wrote for the film *The Man Who Cried*, starring Johnny Depp and Christina Ricci and directed by Sally Potter. Potter had met Golijov through the Kronos Quartet, whose performances of Golijov's arrangements of gypsy music led her to approach the composer about scoring the film (which involves gypsies).

The Lullaby, "Close Your Eyes," for which Sally Potter wrote the words, opens and closes the film. The tune is written so that it works as a countermelody to the tenor aria "Je crois entendre encore" from Bizet's opera *The Pearl Fishers*; in the movie, the aria is the key to the livelihood of Ricci's character Suzie. Here the lullaby melody is presented as a theme and variations, and in the final variation the tune, taken by the violin, is accompanied in the ensemble by the melody of the Bizet aria. The second half of the work, which continues without pause, is the gypsy-inflected *doina*, which in the film is "Cezar's Song." (Cezar is Depp's role.) The Romanian *doina* is a type of lyric song, characterized by complex ornamentation and liberal, expressive use of rubato, or tempo fluctuation. A slow introduction featuring an impassioned viola solo leads to an allegro ("Gallop"), which in the film accompanies a scene in which a bicyclist (Ricci) pursues a horseman (Depp). The canon idea here was conceived especially for the Boston Symphony Chamber Players.

—Robert Kirzinger

David Maslanka (b.1943)
Quintet for Winds No. 3 (1999)

A native of New Bedford, Massachusetts, and an alumnus of the New England Conservatory of Music, composer David Maslanka is particularly well-known for a body of work for wind ensembles of all kinds, from quintets to wind orchestra. Although he taught early in his career, since 1990 (the year he moved to Missoula, Montana) he has made his living as a composer. Among his recent works are his symphonies Nos. 6 and 7, his Concerto No. 2 for Piano, Winds, and Percussion, the flute-and-winds concerto *Song Book*, the clarinet-and-winds concerto *Desert Roads*, and *David's Book* for percussion solo and winds. Currently he is working on a concerto for trombone and orchestra and his Quintet for Winds No. 4. His newly revised Mass for solo voices, choruses, wind ensemble, and organ was performed recently at Festival Miami. His *A Child's Garden of Dreams* for orchestra will be premiered in December 2007 by the Appalachian Symphony, James Allen Anderson conducting.

As the composer notes in his comments on the piece (printed below), the Quintet No. 3 is based substantially on Bach chorales. The practice of developing new works from old material is one that Bach himself used, and one that predates Bach by many generations. Many of the best-known examples of this approach are cast in variation form, such as Brahms's sets of variations on themes of Haydn and Handel, Rachmaninoff's Rhapsody on a Theme of Paganini, and, closer to the present work, Stravinsky's chorale variations on Bach's *Von Himmel hoch da komm' ich her*. Maslanka's piece is structured somewhat differently, with the Bach episodes folded into the larger forms, although there are also sets of variations in the first and last movements.

—Robert Kirzinger

In recent years I have developed an abiding interest in the Bach chorales, singing and playing them daily as a warm-up for my composing time, and making my own four-part settings in the old style. The chorales now regularly find their way into my music, and have become a significant "leaping off" point for me.

The first movement of Quintet No.3 (1999) opens with the chorale "Ihr Gestirn, irh

hohlen Lufte" ("Your stars, your cavernous sky"). The movement is a "continuous play" kind of piece. After the chorale there is a sharply contrasting first theme, which works its way over time into a second theme, and this becomes the subject of a short and very pushy set of variations. There is a restatement of the first theme, and the movement ends with the blunt presentation of a new chorale: "Christe, der du bist Tag und Licht" ("Christ, you are day and light").

In the second movement, the chorale "Ermuntre dich, mein schwacher Geist" ("Take courage, my weak spirit") serves as a backdrop for an impassioned flute soliloquy. This is an intimate and personal music. The movement closes with a simple and uninterrupted statement of the chorale.

The third movement is exceptionally demanding for the performers because of its speed and length. It is something of a sonata form. However, the second theme, which sounds like a chorale melody, becomes the subject of a set of variations. The movement finishes with a partial recapitulation and a coda.

Quintet for Winds No. 3 was commissioned by the Missouri Quintet with a grant from the University of Missouri Research Board. The premiere performance was given on March 14, 2000, in Columbia, Missouri.

—David Maslanka

Franz Schubert (1797-1828)
Octet in F, D.803, for clarinet, horn, bassoon, two violins, viola, cello, and double bass

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Schubert composed his Octet for winds and strings in February 1824 on a commission from Ferdinand, Count Troyer, who was a clarinetist in the musical establishment of Beethoven's friend and pupil Archduke Rudolph. Troyer evidently requested that Schubert model the work on Beethoven's famous Septet for winds and strings (Opus 20, composed 1799), which at that time was still the most popular of all of Beethoven's instrumental works, far outdistancing the symphonies and concertos. Schubert followed instructions, mimicking the older master's work so closely in scoring, layout of movements, and musical character that this must have been obvious to everyone who heard the piece and they would have enjoyed it all the more for that very reason.

Schubert began with the same instrumental ensemble as Beethoven, augmented only by the addition of a second violin. He planned his Octet in six movements, fashioned like the old classical divertimento, just as Beethoven had done. He wrote an Adagio (a tempo mark he rarely used) following Beethoven, and an Andante theme-and-variations set. He imitates Beethoven, too, in preparing the finale with a slow introduction in the minor mode. And the harmonic relationship between successive movements in the two works is absolutely identical.

Yet no work shows more clearly the truth of the notion that the originality of a genius becomes most apparent precisely when he is copying someone else, especially a great older master: though the spirit of the classical divertimento remains, Schubert's music is nonetheless absolutely his own in color, harmony, and melodic character. The characteristic classical gestures of the martial and the pastoral, which were still very much alive when Beethoven wrote his Septet, are here subsumed into a new spirit. The Andante theme that serves as the basis of the variation set is from a love duet, "*Gelagert unter'm hellen Dach der Bäume*" ("Sheltered beneath the bright cover of trees") in his Singspiel *Die Freunde von Salamanka*. Despite the obvious "symphonic" possibilities of the large chamber ensemble, the Octet remains utterly and deliciously a work of chamber music throughout.

—Steven Ledbetter